Sri Balamanorama Series Nos. 32 & 42.

॥ श्रीः ॥

ABHIJÑĀNA ŚĀKUNTALA

OF KĀLIDĀSA

॥ अभिज्ञानशाकुन्तलम् ॥

महाकविश्रीकालिदासप्रणीतं नाटकरत्नम् ।

काटयवेमभूपविरचितया **कुमारगिरिराजीयया**
व्याख्यया समन्वितम्

WITH ENGLISH NOTES, TRANSLATION
AND INTRODUCTION BY

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PRINTED AND PUBLISHED BY
THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

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Price] 1947 [Rs. 5

INTRODUCTION

General

Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen, and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam, so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold viz.,—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. The following ślokas may be perused with advantage in this connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।
दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥
नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।
व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥
वस्तु नेता रसस्तेषां भेदकः.

Nāṭaka, the most important type of Rūpaka to which Abhijñāna Śākuntala belongs is defined by Sanskrit rhetoricians as one that satisfies the three requirements laid down thus :—नाटके प्रख्यातमितिवृत्तं, धीरोदात्तो नायकः, श्रृङ्गारवीररसयोरन्यतरस्य प्राधान्यम् । In a Nāṭaka

or drama the plot is one renowned by Epic tradition, the hero belongs to the Dhirodātta type, and love or heroism is the dominant emotion. That the present play satisfies all the three requirements will be clear from the pages that follow.

Vastu or plot is of three kinds—प्रख्यात or renowned by tradition, उत्पाद्य or conceived by the poet, and मिश्र or partly traditional and partly conceived by the poet. Vide Daśarūpaka :—प्रख्यातोत्पाद्यमिश्रत्वभेदात्तत्त्रिविधं मतम्.

Rasas or emotions that are considered to be the soul of poetry are nine in number—शृङ्गार the erotic, हास्य the humorous, करुण the pathetic, रौद्र the furious, वीर the heroic, भयानक the frightful, बीभत्स the loathsome, अद्भुत the marvellous and शान्त the quietistic. Vide the following extract:—

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

According to Bharata, the founder of Sanskrit dramaturgy, only the first eight Rasas are recognized to the exclusion of Śānta. The author of Daśarūpaka who follows in the wake of Bharata repudiates the Śānta rasa and holds that though Śānta has to be recognized in general poetry, it can have no place in a drama. सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते । तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात् । Consistently with his theory, Dhanika

says that the dominant emotion in Nāgānanda is दयावीर and not शान्त. But the general trend of opinion among Ālaṅkārikas is in favour of the ninefold classification of Rasa as stated above.

Rasa has been defined in Daśarūpaka as follows:—

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ॥

Rasa consists of a स्थायिभाव or sentiment which is rendered delectable by the cumulative influence of विभावs, अनुभावs and व्यभिचारिभावs. The nine स्थायिभावs or sentiments which make up the said nine Rasas are enumerated in order as follows:—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावा नव क्रमात् ॥

They are—love, humour, grief, rage, valour, fear, disgust, wonder and tranquillity. रति or love is the basis of शृङ्गार. शृङ्गार or the erotic emotion is twofold— संभोग and विप्रलम्भ, love in union and love in separation. संभोगशृङ्गार has been defined thus:—

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।
दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥

By way of illustration Daśarūpaka cites the following two ślokas from Uttararāmacarita:—

किमपि किमपि मन्दं मन्दमासक्तियोगात्...Act I–27.
विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा...Act I–35.

विप्रलम्भशृङ्गार is sub-divided into four classes—अयोग, मान, प्रवास and करुण. अयोग represents the separated

stage of loving couples before union, and the other three kinds of विप्रलम्भ take place after their union. मान represents a separation due to love-quarrels. प्रवास is separation due to exile, of which the whole of Meghasandeśa is a monumental example. करुणविप्रलम्भ refers to the separation of lovers, one of whom departs from life, provided they join later on. The story of Puṇḍarīka and Mahāśvetā in Kādambarī is an example of this kind of विप्रलम्भ. It has been defined as follows:—

यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये ।
विमनायते यदैकस्तदा भवेत्करुणविप्रलम्भाख्यः ॥

This differs from करुणरस inasmuch as the स्थायिभाव here is रति or the mutual love leading to a re-union whereas in Karuṇa शोक or grief is the स्थायिभाव and there is no re-union. The distinction has been pointed out in Sāhityadarpaṇa as follows:—

शोकः स्थायितया भिन्नो विप्रलम्भादयं रसः ।
विप्रलम्भे रतिः स्थायी पुनःसंभोगहेतुकः ॥

वीररस or the heroic emotion has been treated under three heads—धर्मवीर as in the case of Yudhiṣṭhira, युद्धवीर as of Rāma in Mahāvīracarita and दयावीर as of Jīmūtavāhana in Nāgānanda.

Heroes in general are considered to belong to four different types— धीरोदात्त, धीरोद्धत, धीरललित and धीरशान्त. Valour, magnanimity, strength of character, resoluteness and all other rare virtues are the

characteristics of a Dhīrodātta. Rāma, Jīmūtavāhana and the like are examples of this type. Haughtiness due to strength and valour, love of power, self-glorification, emulation, greed and the like are characteristics of the Dhīroddhata. Paraśurāma, Bhīmasena, Rāvaṇa and others fall under this category. Free from care, addicted to fine arts and love and easy-going is the Dhīralalita, of whom Vatsarāja, the hero of Ratnāvalī, is a typical example. Dhīraśānta is an average hero possessed of humility, sweetness, liberality and other good qualities, ordinarily a Brahmin, like Mādhava in Mālatīmādhava. Vide Daśarūpaka :-

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥
दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।
धीरोद्धतस्त्वहंकारी चलश्चण्डो विकत्थनः ॥
निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः ।
सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः ॥

As to what are सामान्यगुणs which every hero should possess, Daśarūpaka says :—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥

Of the four types of heroes it is to the Dhīrodātta type that Duṣyanta, the hero of this play, belongs.

Heroes for the purpose of love or [illegible]रनायकs as they are called, are also classified under four heads —अनुकूल or one who is attached to one woman, दक्षिण or one who accords equal treatment to several wives, धृष्ट or one who makes bold to appear before a woman when his affections are centred elsewhere, and शठ or one who secretly commits an atrocious act of infidelity. The definitions of the above four types of Nāyaka are given in the following śloka:—

एकायत्तोऽनुकूलः स्यात् तुल्योऽनेकत्र दक्षिणः ।
व्यक्तागा गतभीर्धृष्टो गूढविप्रियकृच्छठः ॥

Rāma is an example of Anukūla Nāyaka. The following śloka of Uttararāmacarita is generally cited to illustrate an Anukūlanāyaka.

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ I—39.

Vatsarāja and Agnimitra are examples of Dakṣiṇanāyaka. An idea of Dakṣiṇanāyaka may be had from the following illustration in the Daśarūpaka—

स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसुः
द्यूते रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥

The following verse from Mālavikāgnimitra has also been cited in Daśarūpaka to illustrate Dakṣiṇa Nāyaka :—

उचितः प्रणयो वरं विहन्तुं बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ III—3.

For Dhrsta the following illustration is given there.

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले
वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।
दृष्ट्वा कोपविधायि मण्डनमिदं प्रातश्चिरं प्रेयसो
लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं गताः ॥

And for a Śatha, the following illustration is given from Amaruśataka:—

शठान्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा
यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।
तदेतत्क्काचक्षे घृतमधुमयत्वद्बहुवचो-
विषेणाघूर्णन्ती किमपि न सखी मे गणयति ॥

Of these four types of heroes Dusyanta, the hero of this play, belongs to the Daksina type.

NĀNDĪ

Nāndī means the introductory benediction at the beginning of every play. Nāndī consists in homage paid to the Deity, Brahmins, kings or the like, coupled with an invocation for blessing. Sāhityadarpana defines it as follows:—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

In popular parlance the word Nāndī denote a preliminary ceremony for the propitiation of *manes*, generally performed on the eve of any auspicious religious function like Upanayana,

marriage etc. The word Nāndī as applied to the benedictory verse at the beginning of a drama has been derived by the author of Nāṭyapradīpa thus:—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically Nāndī means that by which poets, musicians, spectators or literary works are delighted or shine to advantage. The etymology of the word Nāndī can also be explained in a different way. नन्दी is the bull of Lord Śiva, and his back served as a stage formerly for the dance of Śiva, which displayed the twofold varieties of Tāṇḍava and Lāsya. Since the back of Nandin served as a stage, the worship offered with a view to entry on the stage is called Nāndī.

नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम ।
तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥

Nāndī really means the Pūrvaraṅga ceremony i. e., the initial worship offered with a view to a successful staging of the play. But it has come to be used to denote the benedictory verses composed by the poet himself, and it is in this significance that it is used in the majority of plays including Śākuntala.

The Nāndī of this play invokes Lord Śiva to protect the spectators. That there is a similar invocation to the Lord in the Nāndīs of his other two

plays as well shows that Kālidāsa was a devout worshipper of Śiva.

Sūtradhāra.

सूत्रधार: means the Stage-Manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः One who holds the conduct of the stage. This etymology is supported by the following authority :—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātṛguptācārya gives the following elaborate definition of Sūtradhāra :—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः ।
नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥
नानागतिप्रचारज्ञो रसभावविशारदः ।
नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधाय प्रयोक्ता च योक्तृणामुपदेशकः ।
एवं गुणगणोपेतः सूत्रधारोऽभिधीयते ॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras.

In this play as in most others, the Sūtradhāra enters upon the stage after the pronouncement of the benedictory stanza. He may be called the Sthāpaka or Sthāpanā Sūtradhāra, because he

introduces the play to the audience, and as such he can be deemed to establish the foundation of the drama.

स च काव्यार्थस्थापनात् सूचनात्स्थापकः ।

He is different from Nāndī Sūtradhāra, whose duty it is to perform the Pūrvaraṅga.

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ।
सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥

As to which of the two Sūtradhāras should pronounce the opening benedictory stanzas or the so-called Nāndī ślokas, there is a division in practice. In those plays where the entry of the Sūtradhāra is directed after the Nāndī ślokas, the Nāndī Sūtradhāra repeats the Nāndī ślokas, and the Sthāpanā Sūtradhāra conducts the Prelude. But in those plays where the entry of the Sūtradhāra is placed prior to the benedictory verses, the Sthāpanā Sūtradhāra himself pronounces the Nāndī ślokas and in continuation conducts the Prelude. This practice is comparatively very restricted and obtains in Śaktibhadra's Āścaryacūḍāmaṇi and in all the thirteen plays ascribed to the authorship of Bhāsa by the editor of the Trivandrum Sanskrit Series.

It may be observed that the author of Sāhityadarpaṇa states that in Vikramorvaśīya several manuscripts place the entry of Sūtradhāra before

the Nāndī śloka and that the reading there adopted is the more appropriate of the two. Vide the following extract from Sāhityadarpaṇa :—

उक्तं च—'रङ्गद्वारमारभ्य कविः कुर्यात्—' इत्यादि । अत एव प्राक्तन-पुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु—' इत्यादिश्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं तस्यायमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

In the edition of Bhavabhūti's Uttararāma-carita in the Sri Balamanorama Series, the entry of the Sūtradhāra is placed before the Nāndī śloka, and it is supported by the high authority of the commentator Nārāyaṇa.

प्रस्तावना or the Prologue.

स्थापना, प्रस्तावना and आमुखं are synonyms. In the Prastāvanā, the stage-director is expected to converse wittily with the actress or an assistant actor or a clown for the purpose of introducing the play to the spectators.

सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् ।
स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥ प्रस्तावना वा—

And this introduction of the play to the audience can take place in any one of the three methods :—प्रयोगातिशय, कथोद्घात and प्रवृत्तक. Whenever a Sūtradhāra introduces the play by comparing himself with some character whose immediate entry is referred to by means of words like एषोऽयं,

the method adopted is said to be प्रयोगातिशय. Vide Daśarūpaka :—

एषोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः ।
पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥

This method is resorted to in Śākuntala by the following simile :—

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥,

in Mālavikāgnimitra thus—

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥

and in Nāgānanda thus—

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येष यथा जीमूतवाहनः ॥.

The method of introducing a play, known as कथोद्घात is deemed to be resorted to when the Sūtradhāra uses words which are affirmed, repeated or reproduced in sense, first behind the scenes, and then after entering the stage, by the character that enters first.

स्वेतिवृत्तसमं वाक्यमर्थं वा यत्र सूत्रिणः ।
गृहीत्वा प्रविशेत्पात्रं कथोद्घातो द्विधैव सः ॥

In Ratnāvalī the actor playing the part of Yaugandharāyaṇa first affirms the words of the Sūtradhāra by saying एवमेतत् कः संदेहः and immediately enters the stage, repeating the words of the Sūtradhāra— द्वीपादन्यस्मात् etc. In Veṇīsaṁhāra, the words of the Sūtradhāra are not actually repeated, but they are

reproduced in purport by Bhīmasena who enters first.

सूत्रधारः—निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥
(नेपथ्ये । साधिक्षेपम् ।)
आः दुरात्मन् वृथामङ्गलपाठक शैलूषापशद,
लाक्षागृहानलविषान्नसभाप्रवेशैः प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान् स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः ॥

* * *

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः ।)
भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापशद,
(लाक्षागृहानल—इत्यादि पुनः पठति ।)

The third method of introducing a play goes by the name of प्रवृत्तक. It takes place when the Sūtradhāra describes a season in terms applicable to the character that first enters the stage. Vide the following extract from Daśarūpaka :—

कालसाम्यसमाक्षिप्तप्रवेशः स्यात्प्रवृत्तकम् ॥
प्रवृत्तकालसमानगुणवर्णनया सूचितपात्रप्रवेशः प्रवृत्तकम् ॥ यथा—
आसादितप्रकटनिर्मलचन्द्रहासः प्राप्तः शरत्समय एष विशुद्धकान्तः ।
उत्खाय गाढतमसं घनकालमुग्रं रामो दशास्यमिव संभृतबन्धुजीवः ॥
(ततः प्रविशति यथानिर्दिष्टो रामः ।)

Viṣkambha and Praveśaka.

These are the two most popular of the five methods by which the Sūcya portion of the plot is

indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions viz., सूच्य and असूच्य. The portions that can be actually represented on the stage go by the name of Asūcya. On the other hand, a battle and other similar things which are prohibited to be acted on the stage, uninteresting incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūcya portion of the plot. The indication of a Sūcya plot is described by rhetoricians to take place in five ways. They are विष्कम्भ, प्रवेशक, चूलिका, अङ्कास्य and अङ्कावतार. Vide Pratāparudrīya:—

इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं—दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति.

Viṣkambha is that preliminary scene in any act of a drama in which one or more middle characters take part and which briefly indicates past or future incidents.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

A Viṣkambha is of two kinds—शुद्ध and मिश्र. In the Śuddhaviṣkambha, middle characters (मध्यपात्रs) alone take part, and the conversation is carried on only in Sanskrit; whereas, in Miśra, low characters (नीचपात्रs) also take part, and the Viṣkambha consists of a mixed dialogue in Sanskrit and Prākṛt.

स द्विविधः—शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृतमिश्रितः संकीर्णः ॥

A Praveśaka is similar to a Viṣkambha in that it is intended for brevity and indicates past and future incidents. But there are certain salient points of difference between the two. In a Viṣkambha, one or more Madhyapātras or middle characters take part, and Nīcapātras or low characters also can be introduced; whereas a Praveśaka consists exclusively of low characters. And consequently, a Viṣkambha, if Śuddha, can be carried on entirely in Sanskrit and, if Miśra, in a mixed dialogue of Sanskrit and Prākṛt, whereas a Praveśaka is carried on only in Prākṛt. A Viṣkambha can be inserted at the beginning of any Act, but a Praveśaka can never be placed at the beginning of the First Act, perhaps because the exclusive introduction of low characters at the beginning is likely to detract from the dignity of the play and to impress the audience unfavourably.

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Cūlikā. Sometimes the characters at the end of a certain Act themselves indicate

what follows in the next Act, and this method of suggestion is called Aṅkāsya. But where the later Act is so connected with the previous that it seems almost a continuation of it except for the fact that the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Aṅkāvatāra. This is a residuary device, and in all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Aṅkāvatāra.

अन्तर्यवनिकासंस्थैश्चूलिकार्थस्य सूचना ।
अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥
यत्र स्यादुत्तराङ्कार्थः पूर्वाङ्कार्थानुसंगतः ।
असूचिताङ्कपात्रं तदङ्कावतरणं मतम् ॥

In Śākuntala we have a Viṣkambha at the commencement of the Third Act and Praveśakas at the beginning of the Fourth and Sixth Acts. The Viṣkambha of the Third Act is constituted by the soliloquy of a disciple of Kaṇva, a Madhyapātra or middle character. In, it is reported the protection of the sacrifice in which the king has engaged at the end of the Second Act, and the torments of Śakuntalā as a result of love which occupies the major portion of the Third Act proper are hinted at. The Praveśaka of the Fourth Act consists of a dialogue between the two friends of Śakuntalā, and the chief incident reported therein is the curse of Durvāsas on Śakuntalā. The Praveśaka at the beginning of the Sixth

Act consists of a fisherman's scene and ends with an account of the king's sight of the signet-ring which rouses his memories of Śakuntalā. This Praveśaka is carried on exclusively by low characters and in Prākṛt. In the Praveśaka of the Fourth Act there is an admixture of Sanskrit in which the curse of sage Durvāsas is couched though he does not actually appear on the stage. The description of Vidūṣaka's soliloquy at the beginning of the Second Act by Kāṭayavema as Praveśaka is not quite correct as pointed out in our notes.

Special

The works of Kālidāsa are—Raghuvaṁśa, Kumārasambhava, Meghasandeśa, Abhijñāna Śākuntala, Vikramorvaśīya, Mālavikāgnimitra and Ṛtusaṁhāra.

The Date of Kālidāsa.

The most authoritative scholarly pronouncement on the date of Kālidāsa, the greatest of Sanskrit poets, is that of M. K. G. Sankar in his article in the Indian Historical Quarterly Vol I. No. 2. June 1925, pages 309 to 316, wherein he establishes that Kālidāsa was a protege of Vikrama Śakāri of 58 B. C. The view propounded therein has generally met with the approval of scholars since its

publication. By that learned article as well as the learned thesis of Mr. K. Chattopadhyaya published in the Allahabad University Series, Volume 2, entitled the Date of Kālidāsa, it has been proved that the favourite theory of some of the western savants that Aśvaghoṣa served as a model for Kālidāsa has thoroughly failed to stand the test of searching scrutiny.

Judging from the evidence afforded by Mālavikāgnimitra about the date of the author, the upper limit may be fixed as the reign of Agnimitra who is known to have ruled in 148 B. C. The words of the actor—वर्तमानस्य कवेः कालिदासस्य in the Prologue to that play and the Bharatavākya pronounced by the actor after having stripped himself of the role of the king—आशास्यमीतिविगमप्रभृति प्रजानां संपत्स्यते न खलु गोप्तरि नाग्निमित्रे suggest that Kālidāsa's play was intended to be acted during the reign of Agnimitra. Any contrary argument based upon the analogy of similar references to Candragupta in Viśākhadatta's Mudrārākṣasa cannot be accepted as conclusive; perhaps Viśākhadatta wrongly imitated Kālidāsa. But a good deal can be argued against the theory that Kālidāsa and Agnimitra were contemporaries. In any event it may be taken to have been fairly established that Kālidāsa can never be assigned to a date later than the first century B. C.

Source of the plot of the play.

The source of the plot of this drama can be traced to the Śākuntalopākhyāna which occurs in the Mahā Bhārata, Ādi Parva, Saṁbhava Parva, Adhyāyas 68 to 74 in the recension adopted by P. C. Ray in his translation. In the Mahā Bhārata King Duṣyanta of Puru's race goes out for hunting with a large army and killing a number of animals, passes from forest to forest and comes upon a desert where he is afflicted with hunger and thirst. After crossing the desert he reaches a cool penance-grove with plenty of fruit-bearing trees, and at the contact of its cool breeze he is at once relieved of hunger and thirst. Therein is situate the hermitage of Kaṇva to which he goes alone to pay respects to the sage after stationing his army at a distance and his priest and minister at the entrance. Sage Kaṇva is absent, having gone out to gather flowers and fruits. His foster-daughter Śakuntalā receives him with courtesy, and the king is impressed with the simple rustic loveliness of her personality. The king enquires of her about her birth since Kaṇva was a perpetual celibate. She relates her birth herself by tracing her parentage to Sage Viśvāmitra of old and Apsaras Menakā who tempted him in the midst of his austerities. He at once proposes to wed her. The plea of Śakuntalā that her father was away is met by his argument that Kṣatriyas are free to marry by

mutual consent and that she need not wait for the consent of her father. Śakuntalā then stipulates that the son born of her shall succeed to the throne. The king consenting, their marriage in the Gāndharva form takes place, and the king afterwards leaves for his city. Sage Kaṇva returns after gathering flowers and by his spiritual insight knows that his daughter has conceived through Duṣyanta and gives his approval of the marriage. Days roll on. The king fails to send for her as promised. In due course Śakuntalā is delivered of a child who at the completion of his third year gets his birth-rites performed by the sage. At his sixth year the child has developed into a strong and powerful boy of extraordinary prowess. The sage sends Śakuntalā and her child under escort to her husband's city. On arrival at the city the sages sent for escort return. Śakuntalā with her boy goes alone to the king's court and appeals to him to take her as his wife. The king pretends ignorance and refuses to own her marriage. She condemns the king for his unscrupulousness, intimates her willingness to go back to her father, but requests him to take at least the boy. The king demurs to that also, and she prepares to leave the court. Suddenly a voice from the sky declares that Śakuntalā is the lawfully wedded wife of the king and the boy is his son. Now that her marriage has been testified to by divine agency to

the satisfaction of his ministers and subjects, the king gladly accepts her as his wife and her boy as his son.

It may be seen that this skeleton of a Puranic unromantic story has been worked upon by the poet's genius and transformed into an interesting plot of the best drama in Sanskrit. Dramatic situations and characters have been invented by the poet that contribute to the high rank that the drama under consideration enjoys. Durvāsas's curse followed by the loss of the ring is the pivotal point round which the theme has been made to turn by the mighty genius of Kālidāsa. Though the story is recorded in the Epic, the plot is all the poet's own. The two female friends of Śakuntalā, the two pupil-sages that escort Śakuntalā to the king's palace, the fisherman's scene, the king's sojourn to heaven at the request of Indra, Sage Mārīca and the king's re-union with Śakuntalā under his blessings are all some of the characters and situations which are the exclusive creature of the poet's imagination. The last two Acts of the play which pave the way for a rapproachment between the separated lovers find no counterpart in the original source and derive their origin solely from the genius of the dramatist. The narration of the birth of Śakuntalā to the king by her female friends instead of herself is certainly an improvement calculated to enhance the dramatic effect

and is more in accord with decorum. The offer of hospitality by the maiden Śakuntalā at her meeting Duṣyanta for the first time reveals her character as a Tāpasī or a hermit-girl in the Mahā Bhārata whereas her attitude is that of a meritorious Gṛhasthakanyā as depicted in the play. The absence of Kaṇva on a long pilgrimage when the king comes first to his hermitage instead of the short absence set out in the Mahā Bhārata conduces to the gradual growth of love between the lovers leading to a consummation in due course. Durvāsas's curse conceived by the poet is a dramatic necessity for ennobling the character of the hero. The altercation of Śārṅgarava and Śāradvata with the king when he repudiates Śakuntalā portrays a tense situation full of interest.

As for Padmapurāṇa which also gives out the story of Śakuntalā, we find that excepting the earlier portion where the story follows the one in Mahā Bhārata, as for instance where Śakuntalā stipulates for her son's succession to the throne, the story in the Purāṇa follows so closely the drama in very many details that it strains one's credulity to think that the greatest of Indian dramatists should have acted the plagiarist of the Purāṇa. The curse of Durvāsas, the loss of the ring in Śacītīrtha, its subsequent recovery commencing from the fisherman's scene, not omitting his rough-handling by the policemen, the king's travel to heaven ending with

the conquest of the demons, his return-journey accompanied by Mātali in the divine car and the reunion with his wife and the meeting of the boy under the patronage of Sage Mārīca at Mount Hemakūṭa on the way—all these are common both to the play and the Purāṇa. Prof. Saradaranjan Ray holds that the Padmapurāṇa as a whole is of later origin and belongs to the 13th century when the Bhāgavata cult and the worship of Rādhā came to be in vogue. Other scholars too are of opinion that in any event the Śakuntalā episode in the Purāṇa is a later addition. The consensus of opinion is therefore in favour of the view that the Śākuntalopākhyāna of Padmapurāṇa is modelled on the plot originated by Kālidāsa.

Time-Analysis of the play.

The opening scene of the drama is laid in a forest leading to a penance-grove on the banks of the river Mālinī wherein is situate the hermitage of Kaṇva. The scene begins with the hunting expedition of king Duṣyanta and ends with the first meeting of the king with the heroine and her two friends at the time of watering the trees of the hermitage. That the incidents of the First Act occupy a few hours of a summer morning is obvious from Vidūṣaka's soliloquy at the beginning of the Second Act wherein he says that he has to roam about in the

woods consisting of trees, sparse in shade due to summer. That the actions of the First and Second Acts take place on two consecutive days is evident from the same soliloquy wherein he says that Śakuntalā was presented to the king's sight by his misfortune on the previous day.

The incidents in the Second Act consisting of the stoppage of the hunting expedition, the confidential talk of the king with the Vidūṣaka in praise of Śakuntalā's beauty, the request of the sages to remain for a few days in the penance-grove to safeguard their ritualistic observances and the sending away of Vidūṣaka with all the royal retinue back to the city are all events of a single day.

In the Third Act the king is referred to as having successfully safeguarded the Iṣṭi started by the sages and both the hero and the heroine as pining day by day through love for each other. It can therefore be presumed that the interval between the Second and Third Acts was about a week. The actual scene of the Third Act which begins with the king's seeking diversion from his love-sickness and progresses through a mutual disclosure of their love by the lovers and ends with their first private interview, represents the happenings of a single day.

A month or two must have elapsed between the Third and Fourth Acts. In the interval the Gāndharva marriage has taken place, and the king has gone back

to his city. At the beginning of the Fourth Act proper Sage Kaṇva returns from his pilgrimage and soon after sends his daughter under escort to her husband's city.

The interval between the Fourth and Fifth Acts was probably a couple of days necessary for traversing the distance from the Himalayan slopes where Kaṇva's hermitage is located to Hastināpura, the capital of Duṣyanta, and the scene of the Fifth Act begins with the advent of Śakuntalā and party at the king's palace and culminates in her repudiation by the king on a single afternoon. At what particular point of time the ring that roused memories of Śakuntalā was acquired by the king as depicted in the fisherman's scene set out in the Interlude at the beginning of the Sixth Act, it is difficult to guess. It may safely be postulated, however, that between Act V and the beginning of Act VI proper which presents Sānumatī moving incognito to watch the king's movements, at least five years should have expired to justify the meeting of Duṣyanta with his boy in the next Act. From Sānumatī's advent down to the arrival of Mātali to take the king to heaven, the incidents occupy one day. Between the VI and VII Acts the interval is not long. Within a week the demon-foes of Indra are crushed by Duṣyanta, and Indra sends him back after paying due honours. The king's travel from heaven to earth in the aerial

car of Indra which leads to his reunion with Śakuntalā and union with his young boy on the way in Mārīca's hermitage is finished on the same day.

On the whole the plot of the drama occupies a period of six years roughly. The scene of the first four Acts is laid in the hermitage of Kaṇva, that of the fifth and sixth Acts in the city of Duṣyanta, and that of the seventh Act in the celestial regions.

Characters.

Duṣyanta.

The introduction of the curse of Durvāsas has thoroughly altered the character of Duṣyanta from what it was in the epics. A brave and dignified personality, pledged to the protection of his subjects, King Duṣyanta represents the Dhīrodātta type of hero and is very often cited in works of poetics to illustrate that type of hero. Possessed of a majestic personality, he elicits the admiration of Śakuntalā's friends at the first interview. को नु खल्वेष चतुरगम्भिराकृतिः मधुरं प्रियमालपन्. His sweet personality attracts the love of Śakuntalā at first sight. Even Aditi, mother of gods is impressed with his personality. संभावनीयानुभावा अस्याकृतिः. His fondness for hunting looms large at the beginning of the play. His proficiency in painting comes to light in the Sixth Act where Sānumatī observes:—अहो राजर्षेर्वर्तिकानिपुणता.

A supporter of the Brahmin hierarchy, he is ever reverent to sages, anxious to receive their blessings, carries out their wishes, respects their feelings and longs to pay homage to holy personages. He abides by the decision of his priest to leave Śakuntalā in the latter's home after repudiation till her delivery. Even on grave accusation by the sage-pupils that took Śakuntalā for his acceptance, he does not suffer his mind to be swayed by anger towards them and honestly tries to meet their charges. On repudiating Śakuntalā, he feels himself placed in the horns of a dilemma between the desertion of his wife on the one hand and the contact of another's wife on the other.

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥

In his solicitude for righteousness he wouldn't accept the fair Śakuntalā in spite of the assurances of sages as he is himself not convinced of his marriage with her.

इदमुपनतमेवंरूपमक्लिष्टकान्ति प्रथमपरिगृहीतं स्यान्नवेत्यव्यवस्यन् ।
भ्रमर इव विभाते कुन्दमन्तस्तुषारं न च खलु परिभोक्तुं नैव शक्नोमि हातुम् ॥

He is conscious of his own nobility of character, and accordingly he takes his heart's leaning for Śakuntalā as almost a sure index of her eligibility to be taken in marriage.

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।
सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ I— 19.

Heroic and magnanimous, he makes bold to fight the demons in heaven, who were invincible to Indra, at the risk of his life. As a dutiful son, he sends Vidūṣaka as a deputy in response to the invitation of his mother with all the royal paraphernalia to attend a religious function of hers, as he himself is engaged in safeguarding the sacrificial rites of the sages against molestation by evil spirits.

He is chivalrous and offers his own ring to release the indebtedness of the heroine at the very first interview. The song of Haṁsapadikā accusing him of infidelity towards herself and overfondness for Queen Vasumatī rouses his solicitude for pleasing the former for which purpose he sends Vidūṣaka. He expresses appreciation of Queen Vasumatī when she avoids disturbing him in his judicial work. कार्यज्ञा कार्योपरोधं मे परिहरति ।

As an ideal king, he attends to the affairs of citizens personally except in extreme cases of inability. He boldly administers law for the benefit of his subjects and awards the estate of a deceased issueless merchant to his child in the womb, overruling the minister's finding that it will escheat to the crown. He makes a general proclamation that he is ever ready to play the role of a departed kinsman to the bereaved amongst his subjects.

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥

As a lover, he represents the type of Dakṣiṇa-nāyaka known to Sanskrit poetics, consistent with polygamy which was in vogue among the ruling class in ancient India. His love for Śakuntalā is no doubt romantic at first. He is impressed with the charms of her person but allows his mind to dwell on her only after coming to know that she is born of an Apsaras through the Kṣatriya sage Viśvāmitra and as such a union with her is not prohibited. His love culminating in the Gāndharva marriage depicted in the first three Acts of the play is not that of a voluptuary but of a true lover. In the last two Acts of the play this romantic love is purged of all its sins through his sufferings, develops into a divine love strengthened by the intervening separation. His desertion of Śakuntalā was no wanton act of his, but the result of the sage's curse which fact comes to his own notice on the re-union of his wife taking place.

Śakuntalā.

Born of Apsaras Menakā, Śakuntalā is naturally endowed with a perfection of guileless beauty and lovely charms. Her personality inspires a royal sage like Duṣyanta with love at first sight and elicits his admiration in words such as these:—अनाघ्रातं पुष्पं etc. II–10. चित्रे निवेश्य परिकल्पितसत्वयोगा II–9. The naturalness of her beauty rid of all artificiality is expressed

in words like these :—सरसिजमनुविद्धं etc. I—17; दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥ I—15; इदं किलाव्याजमनोहरं वपुः I—16 and so on. Simplicity and innocence are seen to be the dominant traits of her character. Every plant, herb or tree, every animal with which she comes into contact, inspires her with tender affection. The creeper Vanajyotsnā is mated by her to a Sahakāra tree at an opportune stage. She pours Iṅgudī oil to heal the wounds of her dear fawn scratched in the face by the tips of the Kuśa grass. यस्य त्वया व्रणविरोपणमिङ्गुदीनां etc. IV—14. She is never tired of watering the trees and nurturing the deer. Such is her fondness for plants and animals. She wouldn't drink water herself when the trees have not drunk. She wouldn't pluck the sprouts though found of decoration. The first appearance of sprouts on trees fills her with joy. पातुं न प्रथमं etc. IV—9. The sorrowful concern exhibited by her at parting with the trees, plants and animals is proof positive of her tender attachment to the objects of Nature. (Wilson's remark :— Tender attachment to natural objects is one of the pleasing features in the poetical composition of Hindus). Her attachment for friends as evident from her frank talks with them in the first three Acts of the play and in the parting scene in the Fourth Act merit unstinted appreciation. Her love for her father Kaṇva makes her anxious how he will put up with her separation. She is a model of

innocence and decency as expressed by Śārṅgarava :—शकुन्तला मूर्तिमतीव सत्क्रिया. Bashful as a maiden, she keeps strictly within the limits of decency and exhorts her lover to do the same at their first confidential interview—पौरव रक्ष विनयम्.

Her chequered matrimonial career calls for special mention. As an innocent rustic girl, she falls in love with him who weds her in the Gāndharva form. On return from pilgrimage her father Kaṇva sends her to her husband who however repudiates her. She is justly enraged at the king and pours out a volley of censure as any deserted wife would do. She addresses him अनार्य, तृणच्छन्नकूपोपम, धर्मकञ्चुकिन् and so on. This is certainly in marked contrast of the character of Sītā who wouldn't even whisper a word of rebuke or harbour ill-feeling towards Rāma when he deserted her. On repudiation Śakuntalā is taken by her mother to the heavenly region where she lives in Mārīca's hermitage as Sītā did in Vālmīki's. She reconciles herself to her lot during separation as any ideal wife situate in similar circumstances would do in a society which knows not divorce. Her love for the husband does not suffer in the least for all the hardships consequent on desertion. She continues to be the same loving wife to whom her husband is god. She pursues an austere life undergoing the pangs of separation till she is re-united with her lord after a period of five or six years.

Śārṅgarava and Śāradvata.

Of the two disciples of Kaṇva that appear in this play Śārṅgarava is the senior. He leads the party that escorts Śakuntalā to the capital of Duṣyanta. Sage Kaṇva says:—आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय. And in fact the message of Kaṇva to the king —अस्मान् साधु etc. (IV—17) is entrusted by the sage to the charge of Śārṅgarava for communication to the king. On entry into the city and the palace in particular, his psychology presents a marked contrast to that of his junior comrade Śāradvata. Both are saintly in nature and prize high their own secluded life in the forest, and the bustle of the city-life creates a prejudice in the minds of both. But the impressions of city-life created in them are in other respects opposed to each other. The one abhors city-life and tries to run away from its bustle. The other pities the people engrossed in city-life and would like to have them free from its shackles. Accordingly Śārṅgarava says:—

> तथापीदं शश्वत्परिचितविविक्तेन मनसा
> जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ V—10.

while Śāradvata says:—

> अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
> बद्धमिव स्वैरगतिर्जनमिह सुखसंगिनमवैमि ॥ V—11.

To Śārṅgarava the respect shown by the king to the sages elicits no wonder as it is their due, and the

remark of Śārṅgarava—वयमत्र मध्यस्थाः shows the high esteem in which he holds the ascetic order of life to which he belongs. The other pupil is rather shy and does not venture any observation.

When the king exhibits his reluctance to own the acceptance of Śakuntalā's hand, Śārṅgarava engages in a spirited altercation, pours out vituperation, makes grave accusations against the king and condemns his master Kāṇva for having condoned the king's guilt. The cool-headed Śāradvata, on the other hand, calls on Śakuntalā to adduce proof to the satisfaction of the king. The proof adduced by Śakuntalā having failed to rouse the conviction of the king, Śārṅgarava attacks the king in an ironical strain.

आ जन्मनः शाठ्यमशिक्षितो यस्तस्याप्रमाणं वचनं जनस्य ।
परातिसंधानमधीयते यैर्विद्येति ते सन्तु किलाप्तवाचः ॥ V—25.

The stern, business-like and dispassionate Śāradvata winds up the dispute by saying to Śārṅgarava—'Why barter words? We have done the bidding of our master. We shall return;' by saying to the king, 'Here is your wife. Take her or leave her. We can't take her back;' and by saying to Gautamī, 'Start back for our home.' This rouses the grim resolve of Śārṅgarava who chides Śakuntalā for trying to follow them and sternly prohibits her from doing so.

The Trio of Sages.

The trio of sages that appear in this play belong to the same religious order, but how different to each other! Durvāsas is easily irritable. He expects everybody to show him the respect that is his due, and the slightest breach of etiquette drives him into a fit of anger and he is ready with his curse to punish a breach of conduct. Kaṇva has no anger. He is ever tolerant towards the erring Duṣyanta, both when he has taken the hand of his daughter without his knowledge and when he repudiates her without cause. A loving father that he is, the words of counsel and sorrow that he has at the parting scene when Śakuntalā leaves for her husband's home, present his emotionalism and parental concern at its height. Being a lifelong celibate, he is nevertheless conversant with worldly matters and gives apt counsel to his daughter and to her husband individually. Sage Mārīca who appears in the last scene of the play is a heavenly sage whose duty it is to do penance without any motive behind it. He is detached both from earthly and celestial enjoyments. Free from emotions, he sets things right when they go wrong. Rightly it may be said that Durvāsas represents the type of Brahmacaryāśrama, Kaṇva that of Gṛhasthāśrama, and Mārīca that of Vānaprasthāśrama.

Priyaṁvadā and Anasūyā.

The contrast between Priyaṁvadā and Anasūyā who appear in Acts I, III and IV of this play has been elaborately dealt with in the Notes at several places. In this connection the reader's attention is drawn to the following passages in the Notes:—

P.	144	lines	14 to 16; 19 to 23
P.	146	,,	9 to 13
P.	147	,,	15 to 22
P.	192	,,	1 to 4
P.	198	,,	19
P.	205	,,	10 to end of page
P.	206	,,	17 to 19.

Vidūṣaka.

Vidūṣaka is a jocular companion of the hero and a common character in most of the Sanskrit plays. The Vidūṣaka of this play, Māḍhavya as he is called, exhibits humour and witticisms though not to the same degree as exhibited by the Vidūṣaka of Mālavikāgnimitra. He is a lover of ease and is grossly disgusted with the toils involved in the hunting expedition of the king. Pretending to be crippled, he counsels stoppage of the hunting by the king. Making common cause with the commander, he feigns to condemn the commander's love of hunting and says:—

नरनासिकालोलुपस्य कस्यापि जीर्णऋक्षस्य मुखे पतिष्यसि ।

To the king who was anxious to stay on in the penance-grove to pursue his love-affair, the pretended dullard suggests the collection of revenue as a pretext for his stay. When confronted with two opposing mandates from his mother and from the sages, the king is advised by him to stand in the middle like Triśaṅku. A lover of vanity that he is, he esteems the honour of royal paraphernalia sent to escort him like a crown-prince. Though the king confides his love-secrets to him, he is too talkative a friend and could not be trusted to guard the secret, and the king takes pains to impress on him that all his love-affair was a mere talk in fun. Later on in Act V the Vidūṣaka contributes to the development of the plot not by his presence but through his absence at a crucial moment when Śakuntalā is being repudiated. He has been sent away by the king to appease Haṁsapadikā who detains him by force. Nor does he think it fit to rouse the king's memories of Śakuntalā after her departure on repudiation by the king. His own description of himself as a blockhead—मृत्पिण्डबुद्धि is perhaps a time-serving explanation. He is light-hearted enough to conceive that the picture written by the king should be filled with batches of sages with hanging beards. पूरयितव्यमनेन लम्बकूर्चानां तापसानां कदम्बैः. Unlike his counterpart in Mālavikāgnimitra, the Vidūṣaka of this play is supremely indifferent to the love-affairs of the king.

His uncouth figure tempts Mātali to make a tool of him for rousing the spirit of the king requisitioned by Indra. As is usual with other Vidūṣakas, he is a lover of eatables and enjoyments. (किं मोदकखाण्डिकायाम्.) He appears in Acts II, V and VI of this play.

Criticism.

The criticism of Śākuntala has been revolutionized by the article headed 'Sakuntala: its inner meaning' written by Dr. Rabindranath Tagore in Bengali, whose English rendering by Jadunath Sarkar has been reprinted in the edition of the English translation of Śākuntala brought out by Das Gupta and Binyon. The new discovery set out in that article professedly owes its inspiration to the appreciation of the great German poet Goethe whose oft-quoted translation runs as follows:—

Would'st thou the young year's blossoms
 and the fruits of its decline,
And all by which the soul is charmed,
 enraptured, feasted, fed,
Would'st thou the Earth and Heaven itself
 in one sole name combine?
I name thee, O Sakuntala! and all at
 once is said. *Goethe.*

Our great modern poet-critic sees in the above lines

not a mere eulogy of poetic rapture but the deliberate judgment of a true critic. Goethe's words have a special meaning for Tagore. They suggest that Śākuntala contains the history of a development—the development of flower into fruit, of earth into heaven, of matter into spirit. Tagore says, 'There are two unions in Sakuntala and the motif of the play is the progress from the earlier union of the First Act with its earthly unstable beauty and romance to the higher union in the heavenly hermitage of eternal bliss described in the last Act.' Love is elevated from the sphere of physical beauty to the eternal heaven of moral beauty. He then refers to the ease with which Kālidāsa has effected this junction of earth with heaven. The simplicity of Śakuntalā which leads her to a fall into the earthly love and Duṣyanta's conquest of her equally of the earth are naturally drawn. No restraints are sought to be imposed on Nature's impulses by either of the lovers, and yet Śakuntalā develops in her a devoted wife leading a life of rigid religious discipline. Freedom and restraint are marvellously blended in her, and the consequential joys and sorrows find a meeting point in her. Trustfulness was firmly enthroned in her heart, and though for a moment it caused her fall, it also redeemed her for ever.

'In this drama Kālidāsa has extinguished the volcanic fire of tumultuous passion by means of the

tears of the penitent heart.' The introduction of the curse of Durvāsas takes away the extremely cruel and pathetic nature of his desertion of Śakuntalā. From the Fourth Act to the Fifth there is a sudden change of atmosphere. The ideal world of the hermitage makes way for the royal court with its hard hearts. Then the repudiation comes. Śakuntalā is once for all torn away from the simple and beauteous environments of hermitage-life and is cast upon the world helpless. 'With rare poetic insight Kālidāsa has declined to restore Śakuntalā to Kaṇva's hermitage.' The deep silence worthy of the mighty grief of the mourner is not disturbed by the poet by an exposition of the austere life of sorrows led by Śakuntalā under new environments in the hermitage of Mārīca in the celestial regions to which she has been transported. Now comes the turn of Duṣyanta to be stricken with remorse. This remorse is itself *tapasyā*, which purges him of all his sins of the past. 'So long as Śakuntalā was not won by means of this repentance, there was no glory in winning her. One sudden gust of youthful impulse had in a moment given her up to Duṣyanta, but that was not the true, the full winning of her. The best means of winning is by devotion, by *tapasyā*. What is easily gained is as easily lost. Therefore, the poet has made the two lovers undergo a long and austere *tapasyā* that they may gain each

other truly eternally.' Fate now plunged Duṣyanta into deep grief and thus made him worthy of true love. 'Thus has Kālidāsa burnt away vice in the eternal fire of the sinner's heart.' 'He has made the physical union of Duṣyanta and Śakuntalā, tread the path of sorrow and thereby chastened and sublimated it into a moral union.' 'Truly in Sakuntala there is one Paradise Lost and another Paradise Regained.' 'Hence did Goethe rightly say that Sakuntala combines the blossoms of spring with the fruits of autumn, it combines heaven and earth.'

Appreciative Remarks by Scholars.

Goethe's appreciation of Śākuntala has been already set out.

Schlegel, besides assigning to Kālidāsa a high position amongst the glorious company of the Sons of song, speaks of the delightful Śakuntalā which 'notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama.'

Humboldt remarks : 'Kālidāsa, the celebrated author of Śakuntalā is a masterly describer of the influence which Nature exercises upon the minds of lovers. Tenderness in the expression of feeling and richness of creative fancy have assigned to him his lofty place among the poets of all nations.'

Sir William Jones eulogises Kālidāsa as the Shakespeare of India.

Sir Monier Williams—'Of all the Indian dramatists and indeed of all Indian poets the most celebrated is Kālidāsa, the writer of the present play.' 'The poetical merit of Kālidāsa's 'Sakoontala' is so universally admitted that any remarks on this head would be superfluous. I will merely observe that, in the opinion of learned natives, the Fourth Act, which describes the departure of Sakoontala from the hermitage, contains the most obvious beauties; and that no one can read this Act, nor indeed any part of the play, without being struck with the richness and elevation of its author's genius, the exuberance and glow of his fancy, his ardent love of the beautiful, his deep sympathy with Nature and Nature's loveliest scenes, his profound knowledge of the human heart, his delicate appreciation of its most refined feelings, his familiarity with its conflicting sentiments and emotions.'

Prof. Lassen refers to Kālidāsa as the highest star in the firmament of Indian Poetry.

Ryder—'No other poet in any land has sung of happy love between man and woman as Kālidāsa sang. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as

tender, as brave, as are Indumatī, Sītā, Pārvatī, the Yaksha's bride and Śakuntalā.'

Keith—'Kālidāsa represents the highest pitch of elegance, attained in Sanskrit style of the elevated Kāvya character; he is master of the Vaidarbha style......He is admirably clear, and the propriety of his style is no less admirable.

Kālidāsa's Women.

Ryder says, 'Kālidāsa's women appeal more strongly to a modern reader than his men.' The reason is not far to seek. When man changes from century to century, from country to country, the woman is the same in all times and in all climes. The man being more intimately involved in the affairs of the changing society, it is natural that his ideals change with changed conditions. The ideal king, for instance in the days of Kālidāsa, would be the one that upholds the castes and orders of life in strict conformity with the Brahminical codes of law, religion and morality. Reverence to the religious orders, a high solicitude for the protection of the Brahminical ritual, an administration of justice varying with the class to which the petitioner belongs will go to make an ideal king of Kālidāsa's days. Polygamy is no sin; in fact all the three great heroes of Kālidāsa's three great dramas are polygamous. But the old order changeth yielding

place to new. The punctilious observance of the duties of Varṇāśrama is fast disappearing with the modern notions of liberty, equality and fraternity. The ideal king Duṣyanta will be no ideal in the modern day. The rule of monogamy will now apply with the same rigidity to the ruling classes as to others. No wonder the outlook of a modern reader is so different from that of his ancient prototype. But the feminine virtues of bashfulness, chastity and loyalty to the husband and the reserve of women are ideals common to all times, no matter however much the society may advance in the equal partnership of man and wife. Though the rights of womanhood have progressed their ancient ideals are nevertheless modern too. Śakuntalā at the present day will no doubt command the respect of the modern world to the same degree as she did in the past. This distinction has been deftly brought out by Ryder himself in his further remarks thus :—

'The man is the more variable phenomenon, and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless, universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as tender, as brave as are Indumatī, Sītā, Pārvatī, the Yakṣa's bride and Śakuntalā.'

The Greatness of Kālidāsa and the Play.

The greatness of Śākuntala in the whole range of Sanskrit literature is emphatically set out in the following oft-quoted stanza of criticism.

काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥
(तत्रापि यास्यत्यद्येति श्लोकोऽतीव मनोहरः ।)

Of all poetry, drama is the most delightful, of all dramas Śakuntalā, of Śakuntalā the Fourth Act and of the Fourth Act the four ślokas. (Of the said four ślokas यास्यत्यद्य etc. is the best.) According to the South Indian school of pandits the four verses that represent the four gems of the Fourth Act are यास्यत्यद्य etc. IV–6, पातुं न प्रथमं etc. IV–9, अस्मान् साधु etc. IV–17 and शुश्रूषस्व गुरून् etc. IV–18. Of these four यास्यत्यद्य represents the best according to some and अस्मान् साधु according to others. From this list of four gems, Kale omits पातुं न प्रथमं and अस्मान् साधु and has instead अभिजनवतो भर्तुः IV–19 and भूत्वा चिराय IV–20. The commentator Śatāvadhāna gives his list consisting of अस्मान् साधु, शुश्रूषस्व गुरून्, अभिजनवतो भर्तुः and भूत्वा चिराय. Each one of the ślokas is delightful in its own way, but tastes may differ which accounts for the discrepancy in the lists. यास्यत्यद्य and पातुं न प्रथमं present the highest pitch of pathos and अस्मान् साधु and शुश्रूषस्व गुरून् represent the wholesome counsel tendered to a newly married bridegroom and bride respectively; born of

mature experience. The reader will however do well to bear in mind that there are of course equally pleasant pieces both in this and other Acts of the play.

In Śākuntala as well as in his other two plays Kālidāsa does not strictly conform to the canons of dramaturgy like those embodied in Daśarūpaka which are certainly of a later origin. The dramatic genius of the poet has elicited high admiration from all quarters both indigenous and foreign as already shown under the head of 'Appreciative remarks by scholars.' To add to them will on our part be superfluous. Simple and lucid, the style of Kālidāsa is most charming and elegant in the whole field of Sanskrit literature. Free from long compounds and free from puns and the artificial devices of embellishment of a later date, Kālidāsa's diction is melodious and goes straight to the heart of the hearer. No laboured construction, no straining of the syntax, his poetry is free from tiresome descriptions and vulgarity of conceits. He is a skilful artist of high poetic imagination, clever in delineating the emotions, developing his characters, giving a realistic picture of life and presenting the beauties of Nature. His verse is flowing and his prose is pithy. His emotions are dignified and sublime. His mastery of similes is well known and finds expression in the oft-quoted saying—उपमा कालिदासस्य, (दण्डिनः पदलालित्यं

भारवेरर्थगौरवम् । उपमा कालिदासस्य भवभूतेस्त्वयं क्वचित् ॥) (क्वचित् in this stanza has been construed to refer to Uttararāmacarita). The sweetness of Kālidāsa's poetry has elicited the high admiration of Bāṇa conveyed in the following couplet of his :—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

Who is not pleased with the poetic utterances of Kālidāsa, which resemble flower-bunches overflowing with honey? That Kālidāsa is the foremost of all poets is vividly stated in the following remark :—

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थकनामधेया ॥

In the Oriental method of counting, कनिष्ठिका or the little finger comes first, then the अनामिका the ring-finger and so on. The above quotation fancies that in days of old learned men assembled to take stock of poets. Every one counted Kālidāsa on the little finger. No name was forthcoming on the next finger, and thus अनामिका (न विद्यते नाम यस्यां सा) became true to its meaning.

What is the order in which the three plays were composed by Kālidāsa? Mālavikāgnimitra is obviously his first production of the three. He says :— पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् । This shows that Kālidāsa was just rising and had to fight his way into the galaxy of poets against current prejudices. This observation is confirmed by another

remark of his—प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य कथं वर्तमानस्य कवेः कालिदासस्य कृतिषु बहुमानः. A feeling of youthful boastfulness is discernible in his remark in Mālavikāgnimitra :—मूढः परप्रत्ययनेयबुद्धिः A fool is led by the convictions of others. In Śākuntala the poet does not feel the need for introducing himself or fighting any prejudice of the audience. He simply says—कालिदासग्रथितवस्तुना नवेन नाटकेनोपस्थातव्यमस्माभिः. On the other hand the advance of years has blessed him with humility, and accordingly is his utterance of wisdom and humility in the Śākuntala :—

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥

Proof positive as to the Śākuntala being his latest production is furnished in the concluding stanza of benediction in the play in which he prays to Lord Śiva that he may be saved from a re-appearance in the world :—ममापि च क्षपयतु नीललोहितः पुनर्भवं परिगतशक्तिरात्मभूः. The sequence of these two plays having thus been fixed at the opposite ends, Vikramoravśīya naturally comes in the middle.

The development of love in the three plays points to the same conclusion. The shortcomings of love in the first play are mitigated in the second and totally removed in the last. Three heroines there are in Mālavikāgnimitra, two in Vikramorvaśīya and only one in Śākuntala. The so-called

heroine in Mālavikāgnimitra pales into insignificance by the side of the sublime majesty of the tolerant Dhāriṇī and the sprightly movements of the coquettish Irāvatī. A greater balance between the rivals Āuśīnarī and Ūrvaśī is maintained in Vikramorvaśīya, but in Śākuntala all the previous loves, if any, other than the heroine are discreetly kept in the background. The suppression of rival wives from the plot of the drama saves the hero from many an awkward situation with which he is faced largely in Mālavikāgnimitra and in a less degree in Vikramorvaśīya. It means that mistakes of the earlier play have been successfully avoided in the latest play. We have therefore no hesitation in concluding that Śākuntala is the last and best of the three plays composed by our poet.

Argument of the play.

ACT I. King Duṣyanta is out on a hunting expedition in the woods adjoining the hermitage of Kaṇva. He aims an arrow at a deer, but is prevented by the sages calling out that the deer belongs to the hermitage. The king withdraws his arrow, leaves his chariot and at the suggestion of the sages walks into the hermitage after setting aside his ornaments and bow and is struck by the loveliness of three girls watering the trees, particularly of Śakuntalā among

them. He overhears their conversation and racks his brain to find out if Śakuntalā with whom he falls in love is fit to be married by a Kṣatriya. He envies the bee that hovers round her face without restraint. Śakuntalā calls out for help against the attack of the bee. The king who remained *incognito* suddenly comes under the pretext of offering help. The girls welcome the guest who enters upon an elegant conversation with them. He learns Sage Kaṇva has gone to Somatīrtha after leaving his foster-daughter Śakuntalā to look after the hospitality due to guests during his absence on pilgrimage. From the mouth of the two female friends Anasūyā and Priyaṁvadā, he learns that Śakuntalā is the daughter of the Apsaras Menakā through Sage Viśvāmitra and that on desertion by the parents she was bred up by Sage Kaṇva. The king is pleased that the parentage of Śakuntalā admits of a wedlock with a Kṣatriya. He enquires further and is satisfied that the foster-father Kaṇva intends to give her in marriage to a suitable bridegroom. Śakuntalā affects to be displeased with the talk indulged in by both her friends with the king and tries to go away. She is prevented by her friends on the ground that she owes two waterings of trees for her share of work. The king offers his ring as a ransom to release her from the obligation which, however, is not insisted on by her friends. At the sight of the king's name

inscribed in the ring the friends are amazed. The king drives out their suspicion by professing that he is only the king's officer. By this time Śakuntalā has fallen deep in love with the king, a fact observed by the friends through her bashful attitude and gestures. At this stage an elephant runs amuck, taking fright at the sight of the king's chariot standing afar. The hermitage is stirred by commotion, and the three friends hasten to depart. Śakuntalā directs her glances back at the king under a pretext and slowly walks out. The meeting comes to an end. The king left alone has no enthusiasm to return to his city, and he joins his followers who come in search of him.

ACT II. Vidūṣaka is dead tired of accompanying the king in his hunting expedition. In his anxiety to put a stop to it, he makes a pretence of injured limbs in the presence of the king. Engrossed in his love for Śakuntalā, the king falls in line with Vidūṣaka and orders his general to stop the hunting expedition. In private he divulges his love for Śakuntalā to Vidūṣaka who makes fun of his predilection for a rustic girl in supersession of the refined ladies of his harem. In defence of his love he expatiates on the beauty of Śakuntalā, and in response to an enquiry by the latter as to her attitude the king refers to several circumstances which

betray her love for him. The king is anxious to stay on to pursue his love-affair and to send off his followers encamped at a distance. While the king and Vidūṣaka are at their wits' end to find out a means for staying in the hermitage, two hermits enter and request the king to safeguard their ritual against evil spirits for a few nights since their chief Kaṇva was absent. The invitation is welcome to the king. Presently, he receives a message from his mother to attend the function of breaking her religious fast on the fourth day. In veiw of the sages' invitation to stay, he decides to send the Vidūṣaka as his deputy in response to his mother's call and accordingly sends him back to the city together with all his followers in a manner befitting a king's substitute. While sending him off the king takes pains to impress on him that his love for Śakuntalā is all a myth and that his talks about her were merely for the sake of fun.

ACT III. In the Interlude a pupil of Kaṇva appreciates the efficient protection of the sacrifice offered by Duṣyanta and is seen carrying sacred grass for the sacrificial altar. He hears of the indisposition of Śakuntalā and the attempt of her friend to give her a cooling treatment. In the Act proper the king enters lovelorn, brooding over his love and in quest of a place of diversion at mid-day. He

draws near a bower adjoining the river Mālinī in the hope that his beloved would be there. Remaining concealed, he hears the conversation of Śakuntalā reclining on a couch of flowers with her friends busy treating her with cooling materials. Much to his delight, the king hears of her love for himself confessed to her friends. The idea of sending a love-letter by Śakuntalā to the king is conceived, and she actually writes the love-letter and reads it out to her friends, which the king overhears. This opportunity is availed of by the king to present himself before Śakuntalā and her friends and to assure them of his love for Śakuntalā. Under the pretext of attending to a fawn that has strayed away, the two female friends walk out leaving the couple alone. The king addresses sweet words of courtship to Śakuntalā. Before long the couple are apprised of Gautamī's walk towards the bower with sanctified water for removing Śakuntalā's illness. The king hides himself in a tree, and Gautamī joined by Priyaṁvadā and Anaśūyā enters the bower, sprinkles holy water over Śakuntalā and takes her to the cottage. While leaving the bower, Śakuntalā leaves a message for the king for a fresh interview under the pretext of addressing a tree. After the exit of Śakuntalā and party, the king eagerly looks at the flower-cushion and other relics left by his beloved when he is called away by a voice of sages heard from afar calling out

for help against the demons hovering round the sacrificial altar in the evening.

ACT IV. In the Interlude the two female friends of Śakuntalā are seen gathering flowers for the worship of the goddess of fortune of Śakuntalā and discussing the probable attitude of the king who has gone back to his city after contracting a Gāndharva marriage with Śakuntalā whom he had left behind with a promise to send his emissaries for taking her into his harem in a few days. Sage Durvāsas who announces himself as a guest at the hermitage is not accorded reception by the absent-minded Śakuntalā whose thoughts are all concentrated on her absent husband. The sage grows wild and curses Śakuntalā that her husband will forget her. Priyaṁvadā hurries to the spot and on appeasement by her the sage sets a time-limit for the operation of the curse till the production of some token to rouse the husband's memory. The two friends are consoled by the thought that the king has left the signet-ring with Śakuntalā on the eve of his departure and that it would act as a reminder. They however decide to keep the curse a secret from Śakuntalā whom they are anxious to save from cares.

In the Act proper Kaṇva has returned from his pilgrimage. Anasūyā is worried that the king has

not kept up his promise to take Śakuntalā and is afraid of communicating the news of Śakuntalā's marriage to her father. Sage Kaṇva however comes to know of the marriage and the consequential pregnancy of his daughter through a voice from the sky and it meets with his approval. He decides to send Śakuntalā that very day to Hastināpura, the capital of Duṣyanta under the escort of his favoured pupils, Śārṅgarava and Śāradvata. On the eve of departure Śakuntalā is given an auspicious bath, blessed by the matrons of the hermitage and decorated by her friends with the silks and jewels offered by the trees. Kaṇva risen from bath is careworn at the impending separation from his daughter, offers his blessings to her and invokes the leave of the trees and plants and the good wishes of the slyvan deities who readily respond to the same. The deer too feel aggrieved at her separation, and Śakuntalā takes leave of the trees and plants reared by her. Kaṇva leaves a message for his son-in-law through Śārṅgarava, counsels Śakuntalā about her conduct in her husband's home. The parting scene between the father and the daughter that follows is a stream of pathos; and when Śakuntalā, accompanied by Gautamī and party, has gone past the range of his vision on their journey, the sage returns with a sense of relief at having sent his daughter to her husband's home.

ACT V. The scene shifts to Duṣyanta's palace. A song chanted by his consort Haṁsapadikā covertly chides him for his unsteady love, and Vidūṣaka is sent by the king to appease her. The song, however, rouses vague reminiscences of a forgotten love. The king has just risen from his judicial seat and retired to his chamber for rest. The party escorting Śakuntalā arrive at the palace. Though reluctant to disturb the king in his solitude, the chamberlain discharges his duty of informing the king of the arrival of sages with a message from Kaṇva escorting a lady. Under the orders of the king the party are received by his priest and taken to the fire-sanctuary where the king awaits them. After the usual greetings by the king and the expression of good wishes by the sages, Śārṅgarava communicates the message of his master that he has ratified the king's marriage of Śakuntalā and that she may be taken into his home. The king is unable to recall the incident to his mind by any stretch of imagination and placed in a dilemma. An exchange of hot words ensues between the sage's pupils and the king. Śākuntalā seeks to offer the king's signet-ring by way of proof, when to her great sorrow she finds it missing, it having slipped from her finger at the worship of Śacītīrtha. The second attempt by her to rouse the king's memory by a reference to a fawn in the hermitage that refused to drink water from

his hands, but took to it when offered with hers, is equally of no avail. The king appreciates the cleverness of women in devising tactics to meet their own ends and declares that he will not fall into their trap. The angered pupil Śāradvata decides to leave Śakuntalā in her husband's home to be dealt with by her husband in any manner he likes. When Śakuntalā tries to follow the sages as they return, she is strictly ordered by the pupil Śārṅgarava to stay and not to follow them. With Śakuntalā thus left behind the king's priest suggests to the king that he will take her to his home and that if on delivery the child born bears the marks of an universal emperor she may be admitted by the king as his lawful wife. Accordingly, the priest leads her towards his home when, on the way, a lustre from the heavens in a female form took her up and disappeared. This marvel is intimated by the priest to the king who, pretending to take no note of it, is nevertheless shrouded in gloom and begins to suspect that what the sage's daughter alleged might after all be true.

ACT VI. In the Interlude a fisherman who exhibited for sale the king's signet-ring which was found in the maw of a fish cut by him, is suspected of having stolen it and is handcuffed and beaten by two constables in the presence of the police-chief to

extract a confession as to its advent; and the fisherman asserts his innocence. The police-chief then proceeds to the king to make a report of the occurrence, but the king is satisfied with the account of the fisherman and orders its value to be presented to him. At the sight of the ring the king's eyes are seen flooded with tears as if due to a recollection of some dear person lost. The king's reward brought by the police-chief astonishes the constables and makes them envious of the fisherman on the sudden turn of fortune in his favour. A half of the reward is offered by the fisherman to the police-chief, but they all prefer to walk into an alehouse to celebrate the happy occasion of their first friendship.

In the Act proper the king whose memory of Śakuntalā has thus been roused prohibits the celebration of the Spring festival. Two maids in charge of the garden about to engage in the celebration are taken to task by the chamberlain and let off with a warning. The king pines day by day and is struck with remorse at the repudiation of his wife. He walks into the Mādhavī bower for diversion. The celestial nymph Sānumatī sent by Śakuntalā's mother Menakā to find out the king's attitude moves incognito to watch the movements of the king. Vidūṣaka cheers up the discomfited king by the hope of a re-union with his beloved. In a deranged state of mind the king mourns the lot of the ring that has slipped

away from the elegant finger of his beloved. The servant-maid Caturikā in pursuance of a previous direction of the king brings the picture of Śakuntalā written by the king. The king wants to add some more details to the picture and orders the maid to bring the colour-box. The king is totally absorbed in the picture as if it were a reality and begins to lay down punishment on the bee that attacks his beloved's lip in the picture and feels aggrieved while reminded by Vidūṣaka that it was only a picture. Caturikā enters to announce that the colour-box has been taken possession of by Queen Vasumatī alleging that she would herself take it to her lord. To avoid the queen's notice the king entrusts the picture to Vidūṣaka who goes off with it to the adjoining mansion known as Meghapraticchanda. The portress who had gone to Minister Piśuna to fetch the record of cases investigated for the day under the orders of the king as he was unable to attend the court of justice personally owing to long wakefulness on the previous night, brings the record to the king and also informs him that Queen Vasumatī had gone back on seeing the file in her hand being taken to the king. The king reads the record which relates to the death of a wealthy merchant issueless and the note of the minister that his estate will escheat to the crown. The king reverses the minister's decision by declaring that the estate will go to the merchant's

child in the womb and makes a general proclamation that Duṣyanta will act the part of a kinsman to all his bereaved subjects. The merchant's case reminds the king of his own childlessness and makes him all the more grieving at the repudiation of his pregnant wife. As the king is thus dejected, Vidūṣaka calls out for help against an unseen spirit oppressing him. The king's ire is suddenly roused, and he marches, bow in hand, to punish the demon, but Indra's charioteer Mātali emerges suddenly with a request from his master to the king to march forthwith to heaven to fight an invincible host of demons who are causing havoc. The king accedes to the request but asks why Vidūṣaka was roughhandled. Mātali explains that it was done to rouse the spirit of the king who was seen in a state of gloom. After leaving word with the Vidūṣaka to the minister to look after the kingdom during his absence the king mounts the chariot of Indra and marches to heaven to give battle to Indra's foes.

ACT VII. The king is amazed at the extraordinary honour done by Indra on the eve of his return from heaven after the conquest of the Durjaya demons and gives expression to it in the presence of Mātali while driving on the aerial chariot of Indra on his journey back to the earth. Passing through the several aerial planes between Heaven and the Earth, the chariot alights at Mount Hemakūṭa wherein is

situate the hermitage of Mārīca and Aditi, the parents of all the gods. The king desires to pay his respects to the great sage Kaśyapa. After stationing the chariot Mātali goes forward to catch a suitable opportunity for an interview of the sage with the king. The king who stays behind is struck with the inordinate valour of a boy playing with the cub of a lion. The sight of the boy kindles parental love in the king. Two hermit-ladies in charge of the boy request the king to release the cub from the boy's grip. In the course of a talk with them he learns that the boy belongs to Puru's race, same as his own. A casual mention of the word Śakuntalā by one of the hermit-ladies makes the boy think eagerly of his mother. The king's suspicion that the boy Sarvadamana is his own son, gains strength step by step. The herb known as Aparājitā tied round the wrist of the boy as a protective amulet by sage Kaśyapa at his birth which would change into a snake when touched by anyone except the parents and himself, slips down and is taken up from the floor by the king without undergoing any such metamorphosis. And the boy himself tells the king that he is Duṣyanta's son. Śakuntalā, with her hair twined in a single lock, enters in a garb characteristic of virtuous women separated from their husbands. The couple recognize each other, and the king begs pardon of Śakuntalā for his past repudiation of her. Along

with the child the couple go to offer their respects to Sage Mārīca. The sage explains that the king's forgetfulness of Śakuntalā in the past was due to a curse of Sage Durvāsas. Both the king and Śakuntalā are satisfied that the king has not erred without cause. Sage Mārīca sends a messenger to his cousin Kaṇva to inform him of the glad tidings. The happy reunited couple receive the blessings of Sage Mārīca who predicts that the child will be known as Bharata, the future sole emperor of the universe. After taking leave of the sage, the king along with his wife and child sets out for his capital on Indra's chariot.

Persons (other than Dramatis personæ)
mentioned in the play.

कौशिकः	जयन्तः
मेनका	पिशुनः (अमात्यः)
दुर्वासाः	वसुमती
हंसपदिका	मित्रावसुः
इन्द्रः	

DRAMATIS PERSONÆ

सूत्रधारः
नटी
सूतः
राजा (दुष्यन्तः)
वैखानसाः त्रयः
शकुन्तला
अनसूया
प्रियंवदा
विदूषकः (माढव्यः)
दौवारिकः (रैवतकः)
सेनापतिः
ऋषिकुमारौ (गौतमः द्वितीयश्च)
करभकः
यजमानशिष्यः
गौतमी
सुप्तोत्थितः शिष्यः
तापस्यस्तिस्रः
ऋषिकुमारकौ (नारदः गौतमश्च)
काश्यपः (कण्वः)
शार्ङ्गरवः

कञ्चुकी (वातायनः)
प्रतीहारी (वेत्रवती)
वैतालिकौ
शारद्वतः
पुरोहितः (सोमरातः)
रक्षिणौ (जानुकः सूचकश्च)
धीवरः
स्यालः
सानुमती
चेट्यौ (परभृतिका मधुकरिका च)
चतुरिका
यवनी
मातलिः
बालः (सर्वदमनः)
तपस्विन्यौ
मारीचः (कश्यपः)
अदितिः
मारीचशिष्यः (गालवः)

———

॥ श्रीः ॥

अभिज्ञानशाकुन्तलम् ।

प्रथमोऽङ्कः ।

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥ १ ॥

श्रीशाकुन्तलव्याख्यानं कुमारगिरिराजीयम् ।

वेदादीनां विशुद्धानां विद्यानां जन्महेतवे ।
पार्वतीपरतन्त्राय परस्मै वस्तुने नमः ॥

अत्र शाकुन्तलाख्ये नाटके कालिदासः प्रारिप्सितस्य ग्रन्थस्य अविघ्नेन परिसमाप्त्यर्थमिष्टदेवतास्मरणपूर्वकमाशिषं प्रयुङ्क्ते—**या सृष्टिरिति** ॥ वः शिवः अवत्विति संबन्धः । कीदृशः ? प्रत्यक्षाभिः इन्द्रियग्राह्याभिः, अष्टाभिः तनुभिः, प्रपन्नः उपेतः । कीदृश्यस्तनवः ? या स्रष्टुः ब्रह्मणः, आद्या प्रथमा सृष्टिः । अनेन जलमयी तनुरुक्ता । 'अप एव ससर्जादौ' इति मनुस्मरणात् । या विधिहुतं विधिना उक्तप्रकारेण हुतं दत्तं हविः हव्यं वहति, देवार्थमिति शेषः । 'देवेभ्यो हव्यंवहनः प्रजानन्' इति श्रुतेः । अनेन अग्निमयी तनुरुक्ता । या च होत्री हवनशीला । अनेन यजमानमयी तनुरुक्ता । ये द्वे तनू कालं अहोरात्रलक्षणं विधत्तः निर्वर्तयतः ज्ञापयत इत्यर्थः ।

(नान्द्यन्ते ।)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) आर्ये, यदि नेपथ्यविधानमवसितम्, इतस्तावदागम्यताम् ।

अनेन दिवाकरनिशाकरमय्यौ तनू उक्ते । या श्रुतिविषयगुणा श्रुतेः श्रवणस्य विषयो ग्राह्यः शब्द इत्यर्थः । स एव गुणो यस्याः सा तथोक्ता । विश्वं प्रपञ्चं व्याप्य स्थिता । अनेन आकाशमयी तनुरुक्ता । यां सर्वभूतप्रकृतिरिति । सर्वभूतानां प्राणिनां प्रकृतिः उपादानकारणम् आहुः ब्रुवन्ति । अनेन पृथिवीमयी तनुरुक्ता । यया प्राणिनो जन्तवः प्राणवन्तः । अनेन वायुमयी तनुरुक्ता । अत्र प्रत्यक्षत्वं जलादीनां सिद्धमेव । आकाशस्य प्रत्यक्षत्वं केषांचिन्मते, नीलं नभ इति व्यवहारात् । तथा कुमारसंभवेऽपि 'तेऽप्याकाशमसिश्यामम्' इति । एष नान्दीश्लोकः । यथोक्तं वसन्तराजीये—'प्रथमः पूर्वरङ्गश्च ततः प्रस्तावनेति च । आरम्भे सर्वनाट्यानामेतत्सामान्यमिष्यते ॥ यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स कीर्तितः ॥ यद्यप्यङ्गानि भूयांसि पूर्वरङ्गस्य नाटके । तेषामवश्यकर्तव्या नान्दी नन्दीश्वरप्रिया ॥ आशीर्नमस्क्रियारूपः श्लोकः काव्यमुखोदितः । नान्दीति कथ्यते तस्यां पदादिनियमोऽपि वा ॥ माङ्गल्यारम्भचक्राब्जकोककैरवशंसिनी । नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलंकृता ॥' इति । अत्र यद्यपि पदनियमो न कृतः । कैश्चिद्वाक्यनियमस्याप्यङ्गीकृतत्वात् । अष्टाभिस्तनुभिः प्रपन्न ईश इत्यनेन बहुवल्लभः कश्चिद्राजा सूच्यते । 'काव्यार्थसूचनं कैश्चिन्नान्द्यामेव निरूप्यते' इत्युक्तेः । अथ प्रस्तावनाङ्गं प्ररोचनां प्रस्तौति—**नान्द्यन्त इत्यादिना** ॥ 'नियोजनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थसूचकैः सूक्तैः सभायाश्चित्तरञ्जनम् । कविकाव्यनटादीनां प्रशंसा तु प्ररोचना ॥' इति आदिशब्देन नायकादीनां ग्रहणम् । **नेपथ्याभिमुखमित्यादि** ॥ नेपथ्यं नाम रङ्गस्थलव्यतिरिक्तं यवनिकान्तरितं वर्णिकाग्रहणादियोग्यं नटवर्गस्थानम् । तथा चोक्तं—'कुशीलवकुटुम्बस्य स्थली नेपथ्यमिष्यते' इति । नटीसूत्रकृतौ परस्परम् आर्यशब्दवाच्यौ । तथोक्तं—'विप्रामात्याग्रजास्त्वार्या नटीसूत्रकृतौ

नटी—अज्ज, इअम्हि । आर्य, इयमस्मि ।

सूत्रधारः—आर्ये, अभिरूपभूयिष्ठा परिषदियम् । अद्य खलु कालिदासग्रथितवस्तुना नवेन नाटकेनोपस्थातव्यमस्माभिः । तत्प्रतिपात्रमाधीयतां यत्नः ।

नटी—सुविहिदप्पओअदाए अज्जस्स ण किं वि परिहीआदि ।
सुविहितप्रयोगतयाऽऽर्यस्य न किमपि परिहीयते ।

सूत्रधारः—आर्ये, कथयामि ते भूतार्थम् ।

मिथः' इति । नैपथ्यं नेपथ्ये भवं, तत्र विधानं करणं, अवसितं समाप्तम् । नैपथ्यं नाम पुस्ताभूषाङ्गरचनासंजीवरूपं चतुर्विधमाहार्यमुच्यते । 'पुस्तं प्रदर्शितं नाट्ये विमानाद्रिवनादिकम् । कुण्डलादिविभूषाङ्गरचना त्वनुलेपनम् । संजीवः पशु-पक्ष्यादिप्राणिनां रूपधारणम् ।' इत्युक्तत्वात् । **अय्य इअंमीति** ॥ आर्य इयमस्मि । तत्र 'स्त्रीविदूषकबालानां शूद्राणां प्राकृतं वचः' इति नाट्ये प्राकृतभाषायां प्राप्तायां 'द्यय्यर्यां जः' इति सरेफस्य यकारस्य जकारे प्राप्ते कथं द्वित्वयकार इति चेत् उच्यते । 'प्रायेण प्राकृतस्थाने शौरसेनी विधीयते' इति वचनाच्छौरसेनी प्राप्ता । तत्र 'र्यो य्यः' इति द्वित्वयकारादेशः । अभि-रूपभूयिष्ठा । अभिरूपा विद्वांसः । 'प्राप्तरूपसुरूपाभिरूपा बुधमनोज्ञयोः' इत्यमरः । तैर्भूयिष्ठा स्फीता । अनेन सभाप्रशंसा कृता । कालिदासग्रथित-वस्तुना कालिदासरचितकथेन नवेन अपूर्वेण नाटकेन उपस्थातव्यम् आराधयि-तव्यम् । अनेन कविकाव्यप्रशंसा कृता । नाटकं नाम मार्गरूपविशेषः कथ्यते । दशधा मार्गरूपाणीत्युक्तत्वात् । तत्र नाटके 'पञ्चादिदशपर्यन्तमङ्काः कार्या यथोचितम्' इत्युक्तत्वात् । **तत्प्रतिपात्रमित्यादि** ॥ तस्मात् सभाया अभिरूपभूयिष्ठत्वात् । प्रतिपात्रं, वीप्सायामव्ययीभावः । यत्नः प्रयत्नः । आधीयतां विधीयताम् । सुविहितप्रयोगतया नाट्यस्य न किमपि परिहीयते । सुविहितः सुष्ठु कृतः । 'दस्तस्य शौरसेन्यामभावजोस्तोः' इति तकारस्य दकारः । किंवीत्यत्र 'अपेः पदात्' इति पदात्परस्य अपिशब्दस्य आद्यक्षरलोपः । भूतार्थं

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी—एवं णेदम् । अणन्तरकरणिज्जं अज्जो आणवेदु ।

एवमेतत् । अनन्तरकरणीयमार्य आज्ञापयतु ।

सूत्रधारः—किमन्यदस्याः परिषदः श्रुतिप्रसादनतः । नन्विममेव नातिचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम् । संप्रति हि—

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ ३ ॥

सत्यार्थम् । 'युक्ते क्ष्मादावृते भूतम्' इत्यमरः । **आ परितोषादिति** ॥ तत्र प्रयोग इति प्रकरणान्नाट्यप्रयोगः अभिनय इत्यर्थः । विज्ञानं शिल्पावबोधनम् । 'मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः' इत्यमरः । बलवत् सुष्ठु शिक्षितानामभ्यस्तविद्यानां, आत्मनि स्वस्मिन् विषये, अप्रत्ययं विश्वासरहितम् । 'सुविहिदप्पओअदाए' इत्यादिना एतावता वाक्यसंदर्भेण नटप्रशंसा कृता । एवमेतत् । 'अन्त्यादेति मो णः' इति शौरसेन्यामन्त्यमकारात्परो णकारागमः । अनन्तरकरणीयमार्य आज्ञापयतु । ततः परमामुखं प्रस्तौति—**सूत्रधार इत्यादि** ॥ 'सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् । स्वकार्यप्रस्तुताक्षेपैर्विचित्रैर्वचनैस्तथा । वीथ्यङ्गैरुचितैर्वापि यत्रेदं प्राहुरामुखम् ।' इति । श्रुतिप्रसाधनतः श्रवणेन्द्रियतर्पणात् । नन्वित्यामन्त्रणे । नातिचिरप्रवृत्तं इदानीमेव प्राप्तं, उपभोगक्षमं सुखानुभवयोग्यं, ग्रीष्मसमयमधिकृत्य उद्दिश्य । **सुभगसलिलेत्यादि** ॥ सुभगसलिलावगाहाः मनोहरजलप्रवेशाः । पाटलायाः कुसुमानि पाटलानि । 'पुष्पमूलेषु बहुलम्' इति बहुलग्रहणात् विकारावयवविहितस्याणो लुग्भावः । प्रच्छायसुलभनिद्राः । प्रकृष्टा छाया यत्र तत्स्थानं प्रच्छायं, तस्मिन् सुलभा निद्रा येषु ते तथोक्ताः । परिणामरमणीयाः ।

नटी—तह । तथा । (इति गायति ।)

इसिचुम्बिआइ भमरेहिं सुउमारकेसरसिहाइ ।
ओदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइ ॥ ४ ॥

ईषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि ।
अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः—आर्ये, साधु गीतम् । अहो रागबद्धचित्तवृत्तिरालिखित इव सर्वतो रङ्गः । तदिदानीं कतमत्प्रकरणमाश्रित्यैनमाराधयामः ।

नटी—णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिण्णाणसाउन्दलं णाम अपुव्वं णाडअं पओए अधिकरीअदुत्ति ।

ननु आर्यमिश्रैः प्रथममेवाज्ञप्तमभिज्ञानशाकुन्तलं नामापूर्वं नाटकं प्रयोगेऽधिक्रियतामिति ।

ईषच्चुम्बितानि भ्रमरैः सुकुमारकेसरशिखानि । अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ इसीत्यत्र स्वप्नादाविषेत्यकारस्य इत्वम् । ओदंसअंतीत्यत्र 'त्वोदबापोता' इत्यवशब्दस्य ओत्वम् । सिरीसेत्यत्र गभीरादिपाठाद् ईकारस्येत्वम् । **आर्ये सुष्ठु गीतमित्यादि ॥** रङ्ग इत्यनेन रङ्गस्थाः सामाजिका लक्ष्यन्ते । अहो इत्यद्भुतकथनेन प्रपञ्चो नाम वीथ्यङ्गमुक्तं भवति । **तदानीमित्यादि ॥** अत्र प्रकरणशब्दो न रूपकविशेषवाचकः । प्रक्रियते अधिकं क्रियते लोकचरितमस्मिन्निति व्युत्पत्त्या रूपकसामान्यमभिधत्ते । यथा नाटकशब्दः । नन्वार्यमिश्रैः प्रथममेव आज्ञप्तम् । अभिज्ञानशाकुन्तलं नाम नाटकं प्रयोगेणालंक्रियतां प्रकटीक्रियतामित्यर्थः । शाकुन्तलं शकुन्तलामधिकृत्य कृतम् । 'अधिकृत्य कृते ग्रन्थे' इत्यण् प्रत्ययः । अभिज्ञानप्रधानं शाकुन्तलं अभिज्ञानशाकुन्तलम् । शाकपार्थिवादित्वात्समासः । अङ्गुलीयकाभिज्ञानदर्शनेन राज्ञः शकुन्तलापरिग्रहणस्मरणात् । तदिदानीमित्यारभ्य विस्मृतं खलु मया तदित्यन्तेन प्रश्नोत्तररूपेण वाक्यसमुदायेन उद्घात्यकं नाम

सूत्रधारः—आर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन्क्षणे विस्मृतं खलु मया । कुतः ।

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥ ५ ॥

(इति निष्क्रान्तौ ।)

प्रस्तावना ।

(ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ।)

सूतः—(राजानं मृगं चावलोक्य ।) आयुष्मन्,

कृष्णसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मुके ।
मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनम् ॥ ६ ॥

राजा—सूत, दूरममुना सारङ्गेण वयमाकृष्टाः । अयं पुनरिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

वीथ्यङ्गमुक्तं भवति । **तवास्मीत्यादि** ॥ गीतरागेण रञ्जकत्वेन मनोहरेण । सारङ्गेण हरिणेन । अनेन पात्रोपक्षेपहेतुः प्रयोगातिशयो नाम आमुखाङ्गमुक्तम् । 'एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः । भवेत्पात्रप्रवेशो यः प्रयोगातिशयो हि सः ॥' इति ॥ एषा प्रस्तावना ॥

अथाङ्कः प्रस्तूयते—**ततः प्रविशतीत्यादि** ॥ तल्लक्षणं तु 'प्रत्यक्षनेतृचरितम्' इत्यादि । रथेन स्यन्दनेन साधनेन । अत्र मृगानुसारित्वं ग्रीष्मकालोचितमृगयाविहारकरणात् । आयुष्मन्नित्यामन्त्रणे । **कृष्णसार इत्यादि** ॥ कृष्णसारे हरिणे अधिज्यकार्मुके त्वयि च चक्षुः दृष्टिं दधत् निक्षिपन् मृगानुयायिनं पिनाकिनमिव पश्यामि । पिनाकिनो मृगानुसारित्वं यज्ञविघाते प्रसिद्धम् । रघुवंशे 'विद्रुतक्रतुमृगानुसारिणं येन बाणमसृजद्वृषध्वजः' इत्यादि । **ग्रीवा**—

दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

तदेष कथमनुपतत एव मे यत्नप्रेक्षणीयः संवृत्तः ।

सूतः—आयुष्मन्, उत्खातिनी भूमिरिति मया रश्मिसंयमना-द्रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीशवः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (रथवेगं निरूप्य ।) आयुष्मन्, पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।

भङ्गेत्यादि ॥ ग्रीवायाः कन्धरायाः भङ्गेन व्यावृत्त्या अभिरामं यथा तथा । अनुपतति अनुधावति । स्यन्दने रथे बद्धदृष्टिः । पश्चार्धेन परभागेण । 'अपरस्यार्धे पश्चभावो वक्तव्यः' इति अपरशब्दस्य पश्चादेशः । भूयसा अतिशयेन । भूयसेत्यतिशयार्थे निपातः । 'न खरो न च भूयसा मृदुः' इति कालिदासः । पूर्वकायं कायस्य पूर्वभागम् । अर्धावलीढैः अर्धे अवलीढा भक्षिता यैस्तैः । यत्नप्रेक्षणीयः यत्नदृश्यः । उत्खातिनी निम्नोन्नतस्थलवती । रश्मिसंयमनात् प्रग्रहधारणात् विप्रकृष्टान्तरः दूरतरमध्यप्रदेशः । समदेशवर्तिनस्ते दुरासदः दुष्प्रापः । अत्र कथं षष्ठी, 'न लोकाव्ययनिष्ठाखलर्थतृनाम्' इति षष्ठीप्रतिषेधात् ? उच्यते । अयं निषेधः 'कर्तृकर्मणोः कृति' इति विहितषष्ठ्या एव, न तु 'षष्ठी शेष' इति विहितशेषषष्ठ्याः । **तेत्यादि** ॥ अभीशवः प्रग्रहाः । 'अभीशुः प्रग्रहे रश्मौ' इत्यमरः । **मुक्तेष्विति** ॥ निरायतपूर्वकायाः सुष्ठु दीर्घाः पूर्वकायाः येषां ते तथोक्ताः । निष्कम्पाः चामराणां शिखा अग्राणि येषां ते तथोक्ताः । निभृताः निश्चलाः ऊर्ध्वा उदग्राः कर्णा

आत्मोत्थितैरपि रजोभिरलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः ॥ ८ ॥

राजा—सत्यम् । अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः । तथा हि—

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां
यदर्धे विच्छिन्नं भवति कृतसंधानमिव तत् ।
प्रकृत्या यद्वक्रं तदपि समरेखं नयनयो-
र्न मे दूरे किंचित्क्षणमपि न पार्श्वे रथजवात् ॥ ९ ॥

सूत, पश्यैनं व्यापाद्यमानम् । (इति शरसंधानं नाटयति ।)

(नेपथ्ये ।)

भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूतः—(आकर्ण्यावलोक्य च ।) आयुष्मन्, अस्य खलु ते बाणपातवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।

राजा—(ससंभ्रमं) तेन हि प्रगृह्यन्तां वाजिनः ।

येषां ते तथोक्ताः । आत्मोत्थितैरपि रजोभिः अलङ्घनीयाः अमी एते रथ्याः रथाश्वाः मृगजवाक्षमयेव मृगस्य जवः वेगः तस्मिन् अक्षमा ईर्ष्या तया हेतुनेव धावन्ति त्वरितं गच्छन्ति । हरितः हरित्संज्ञकान् हरीन् अश्वान् सूर्याश्वानित्यर्थः । 'हरित्सूर्येऽपि सूर्याश्वे' इति हलायुधः । **यदालोक इत्यादि** ॥ मे नयनयोः आलोके दर्शने सति यद्वस्तु दूरतया सूक्ष्मं प्रतिभाति तद्वस्तु सहसा स्थौल्यं व्रजति अतिसंनिकर्षादिति भावः । यद्वस्तु अर्धे विच्छिन्नं सान्तरं तत्कृतसंधानमिव कृतसंश्लेषमिव भवति । प्रकृत्या स्वभावेन यद्वस्तु वक्रं कुटिलं तद्वस्तु समरेखं ऋजु भवति । क्षणमपि दूरेऽपि किंचिन्न पार्श्वेऽपि किंचिन्न । सर्वत्र रथजवाद्धेतोः बाणपातवर्तिनः बाणः पात्यतेऽस्मिन्निति बाणपातः तत्पतनप्रदेशः 'करणाधिकरणयोश्च' इति घञ् । अन्तरे मध्ये ।

सूतः—तथा । (इति रथं स्थापयति ।)

(ततः प्रविशत्यात्मना तृतीयो वैखानसः ।)

वैखानसः—(हस्तमुद्यम्य) राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।*

तत्साधुकृतसंधानं प्रतिसंहर सायकम् ।
आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि ॥ १० ॥

राजा—एष प्रतिसंहृतः । (इति यथोक्तं करोति ।)

वैखानसः—सदृशमेतत्पुरुवंशप्रदीपस्य भवतः ।

जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।
पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि ॥ ११ ॥

ततः प्रविशतीत्यादि ॥ आत्मना स्वेन तृतीयः त्रित्वसंख्यापूरकः । स्वयमेकः अन्यौ द्वौ चेत्यर्थः । 'आत्मनश्च पूरणे' इत्यलुक्समासः । वैखानसो व्रतिविशेषः । अन्तरे तपस्विन उपस्थिताः । इत्येतत्पताकास्थानकम् । यथोक्तं वसन्तराजीये—'पताकास्थानकं प्राहुर्भाविनोऽर्थस्य सूचनम् । चतुर्भिः कारणैरेव चतुर्धा परिकीर्तितम् ॥ सहसैवार्थसंपत्त्या विमर्शादनु निर्णयात् । तुल्येन संविधानेन तथा तुल्यविशेषणात् ॥' अत्र सूचनानन्तरमविलम्बितमेव तपस्विनां प्रवेशात् सहसैवार्थसंपत्त्या कृतमित्यनुसंधेयम् । **तत्साधुकृतेति ॥** वः पौराणामित्यर्थः । **जन्म यस्येति ॥** यस्य तव जन्म पुरोः पुरुनाम्नः राज्ञः वंशे तस्य तव इदं साधूनां वचनकरणं युक्तरूपं सुष्ठु युक्तम् । प्रशंसायां रूपप् । एवंगुणोपेतं एवंगुणयुक्तं त्वत्सदृशमित्यर्थः । किंच चक्रवर्तिनं

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* न खलु न खलु बाणः संनिपात्योऽयमस्मिन्
मृदुनि मृगशरीरे तूलराशाविवाग्निः ।
क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाता वज्रसाराः शरास्ते ॥ इत्यधिकः पाठः ।

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि ।

राजा—(सप्रणामं) प्रतिगृहीतम् ।

वैखानसः—राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य कुलपतेरनुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यकार्यातिपातः, प्रविश्य प्रतिगृह्यतामतिथिसत्कारः । अपिच—

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।
ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १२ ॥

राजा—अपि संनिहितोऽत्र कुलपतिः ।

वैखानसः—इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा—भवतु । तामेव द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः कथयिष्यति ।

वैखानसः—साधयामस्तावत् । (इति सशिष्यो निष्क्रान्तः ।)

सार्वभौमं पुत्रं आप्नुहि लभस्व । **एष खल्वित्यादि** ॥ कुलपतेः गोत्रप्रवर्तकस्य । अनुमालिनीतीरं मालिनीतीरमनुसृत्य । 'यस्य चायामः' इत्यव्ययीभावः । अन्यकार्यातिपातः अन्यकार्यस्य अतिक्रमः उल्लङ्घनमित्यर्थः । **धर्म्यास्तपोधनानामिति** ॥ क्रियाः अनुष्ठानानि । कियत् किं प्रमाणमस्येति विग्रहे 'किमिदंभ्यां वो घः' इति मतुपो वकारस्य घकारः । **अपि संनिहितः** ॥ अपीति प्रश्ने । अस्याः शकुन्तलायाः प्रतिकूलं प्रतिबन्धकं दैवं विधिं शमयितुं सोमतीर्थं गतः । सोमतीर्थं नाम सिद्धिस्थानविशेषः । भवतु स्थानहेतोर्मास्तु । विदितभक्तिः विदिता ज्ञाता भक्तिः यया सा तथोक्ता । मां कथयिष्यति निवेदयिष्यति । साधयामः निर्वर्तयामः । प्रकृतं समिदाहरणादिकमनुतिष्ठाम इत्यर्थः । 'सिद्ध्यतेरपारलौकिके' इत्यात्वम् । 'निर्वर्तनोपकरणानुव्रज्यासु च साधनम्' इत्यमरः । अत्र कविना प्राधान्येन राज्ञः

राजा—सूत, चोदयाश्वान् । पण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति भूयो रथवेगं निरूपयति ।)

राजा—(समन्तादवलोक्य) सूत, अकथितोऽपि ज्ञायत एव यथायमाभोगस्तपोवनस्येति ।

सूतः—कथमिव ।

राजा—किं न पश्यति भवान् । इह हि—

नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः
प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।
विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-
स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥१३॥*

शकुन्तलासंबन्धे वक्तव्ये मृगयाविहाररूपस्य अन्तरार्थस्य कथनं किमर्थमिति न शङ्कनीयम् । तस्य तद्द्वारतया उपयुक्तत्वात् । **सूत चोदयेति** ॥ चोदनं प्रेरणम् । आभोगो विस्तारः । **नीवारा इत्यादि** ॥ शुकगर्भकोटरमुखभ्रष्टाः शुकाः गर्भे येषां तानि तथोक्तानि तेषां कोटराणां मुखानि तेभ्यः भ्रष्टाः पतिताः । प्रस्निग्धाः प्रकर्षेण स्नेहवन्तः उपलाः अश्मानः इङ्गुदीफलभिदः तापसतरूणां फलानि भिन्दन्तीति तथोक्ताः । सूच्यन्त एव विज्ञाप्यन्त एव । स्निग्धतयेत्यनुसंधेयम् । विश्वासोपगमात् विश्वासप्राप्तेः अभिन्नगतयः अविरहितगमनाः । यथापूर्वगतय इत्यर्थः । मृगाः हरिणाः शब्दं ध्वनिं रथस्येति शेषः ।

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* अपि च ।
कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।
एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥ इत्यधिकः पाठः ।

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोकमन्तरं गत्वा) तपोवननिवासिनामुपरोधो मा भूत् । एतावत्येव रथं स्थापय । यावदवतरामि ।

सूतः—धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

राजा—(अवतीर्य) सूत, विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद्गृह्यताम् । (इति सूतस्याभरणानि धनुश्चोपनीयार्पयति ।) सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदार्द्रपृष्ठाः क्रियन्तां वाजिनः ।

सूतः—तथा । (इति निष्क्रान्तः ।)

राजा—(परिक्रम्यावलोक्य च ।) इदमाश्रमद्वारम् । यावत्प्रविशामि । (प्रविश्य निमित्तं सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १४ ॥

सहन्ते मृष्यन्ते । तोयाधारपथाश्च तोयाधाराः जलाशयाः, तेषां पन्थानो मार्गाः । 'ऋक्पूरब्धूःपथामानक्षे' इत्यप्रत्ययः । वल्कलानि परिधानयोग्याः तरुत्वचः, तेषां शिखा अञ्चलानि, तासां निष्यन्दाः जलस्रावाः, तेषां रेखा राजयः, ताभिः अङ्किताः लाञ्छिताः । स्तोकमन्तरं ईषदवकाशं गत्वा । किंचित्प्रविश्येत्यर्थः । उपरोधः पीडा । मा भूत् न भवतु । 'माङि लुङ्' । एतावत्येव इयत्येव प्रदेशे । यावदहमवतरामि अवतरिष्यामि । 'यावत्पुरानिपातयोर्लट्' इति भविष्यदर्थे लट् । **विनीतवेषेत्यादि** ॥ विनीताः प्रश्रिताः शान्ताः, तेषां वेष इव वेषो येषां तैः । प्रवेश्यानि अभिगम्यमानानि नाम । नाम प्रसिद्धौ । आभरणानि धनुश्च सूतस्य उपनीय समर्प्य । यावदहमुपावर्ते प्रतिनिवर्तिष्ये । आर्द्रपृष्ठाः सिक्तकायोपरिभागाः । यावत्प्रविशामि । निमित्तं शकुनं नेत्रस्फुरणादि सूचयन् ज्ञापयन् अभिनयन्नित्यर्थः । **शान्तमित्यादि** ॥ शान्तं राग-

(नेपथ्ये)

इदो इदो सहिओ ।   इत इतः सख्यौ ।

राजा—(कर्णं दत्त्वा ।) अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । यावदत्र गच्छामि । (परिक्रम्यावलोक्य च ।) अये, एतास्तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवाभिवर्तन्ते । (निपुणं निरूप्य) अहो, मधुरमासां दर्शनम् ।

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।
दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥ १५ ॥

यावदिमां छायामाश्रित्य प्रतिपालयामि । (इति विलोकयन्स्थितः ।)

द्वेषरहितम् आश्रमपदं आश्रमस्थानम् । अनेनाश्रमस्था लक्ष्यन्ते । स्फुरति स्पन्दते । अस्य स्फुरणस्य फलं प्रियालिङ्गनरूपम् । कुतः । कस्मात् भवति । आश्रमस्य शान्तत्वान्न संभवतीत्यर्थः । अथवेति पक्षान्तरे । भवितव्यानां प्राप्तव्यानामर्थानाम् । भू प्राप्तावित्यस्माद्धातोरिदं रूपम् । सर्वत्र सर्वेषु देशेषु भवन्ति जायन्ते । इत इतः सख्यौ । आगच्छतमिति शेषः । प्राकृते द्विवचनस्य बहुवचनमित्युक्तत्वात् । **कर्णं दत्त्वेत्यादि** ॥ आकर्णनावहितो भूत्वेत्यर्थः । अये इति वाक्यालंकारे । वृक्षवाटिकां दक्षिणेन वृक्षवाटिकादक्षिणभागे । 'एनबन्यतरस्यामदूरेऽपञ्चम्याः' इत्येनप्प्रत्ययः । 'एनपा द्वितीया' इति द्वितीया । **एता इति** ॥ स्वप्रमाणानुरूपैः आत्मशक्तिसदृशैः सेचनघटैः वृक्षसेचनार्थकलशैः । मधुरं स्वभावसुन्दरं दर्शनं दृश्यत इति दर्शनं रूपम् । **शुद्धान्तेत्यादि** ॥ आश्रमवासिनो यतिजनस्य परिव्राड्जनस्य इदं वपुः शरीरम् । वपुःशब्देन तद्गतसौकुमार्यादयो लक्ष्यन्ते । शुद्धान्तेन अन्तःपुरेण दुर्लभमलभ्यम् । उद्यानलता वनलताभिः गुणैः सौकुमार्यादिभिः दूरीकृताः निरस्ताः । संस्कारवतीभ्यः उपवनलताभ्यः संस्कारविहीनानां वनलतानां

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ।)

शकुन्तला—इदो इदो सहीओ । इत इतः सख्यौ ।

अनसूया—हला सउन्दले, तुवत्तो वि तादकस्सवस्स अस्समरुक्खआ पिअदरेत्ति तक्केमि । जं इमिणा णोमालिआकुसुमपेसला तुमं वि एदाणं आलवालसेअणे णिउत्ता ।

हला शकुन्तले, त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षाः प्रियतरा इति तर्कयामि । यदनेन नवमालिकाकुसुमपेशला त्वमप्येतेषामालवालसेचने नियुक्ता ।

शकुन्तला—ण केअलं तादणिओओ । अत्थि मे सोदरसिणेहो एदेसु ।

न केवलं तातनियोगः । अस्ति मे सोदरस्नेह एतेषु ।

(इति वृक्षसेचनं रूपयति ।)

राजा—(आत्मगतं) कथमियं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान्काश्यपः, य इमामाश्रमधर्मे नियुङ्क्ते ।

गुणाधिक्यं प्रायशो विद्यत इति भावः । प्रतिपालयामि प्रतीक्षे । यथोक्तव्यापारा पूर्वोक्तकर्मप्रवृत्ता । इत इतः सख्यौ । सखि शकुन्तले त्वत्तोऽपि तातकाश्यपस्य आश्रमवृक्षाः प्रियतरा इति तर्कयामि । यदनेन नवमालिकाकुसुमपेशलापि त्वमेव तेषामालवालसेचने नियुक्ता । हला इति सख्यामन्त्रणे । 'वा सख्यामामि हलाहले' इति निपातनात् । न केवलं तातनियोगः, ममापि खलु सोदरस्नेह एतेषु । निरूपयति अभिनयति । **कथमियमिति** ॥ सा पूर्वं वैखानसोक्ता । कथमिति वाक्यालंकारभूते प्रश्नविशेषे । असाधुदर्शी साधु न पश्यतीति असाधुदर्शी । **यदिमामित्यादि** ॥ यत् यस्मात् आश्रमधर्मे नियुङ्क्ते तस्मादसाधुदर्शी । तदेवोपपादयति—**इदं किलेति** ॥ अव्याजमनोहरं अनिमित्तसुन्दरम् । भूषणादिराहित्येऽपि रमणीयमित्यर्थः । तपःक्षमं मुनिव्रतसहं साधयितुं निर्वर्तयितुं य इच्छति वाञ्छति । स मुनिः नीलोत्पलपत्रधारया समिल्लतां छेत्तुं व्यवस्यति ।

इदं किलाव्याजमनोहरं वपु-
स्तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
समिल्लतां छेत्तुमृषिर्व्यवस्यति ॥ १६ ॥

भवतु । पादपान्तर्हित एव विस्रब्धं तावदेनां पश्यामि ।

(इति तथा करोति ।)

शकुन्तला—अणसूए, अदअपिणद्धेण थणवक्कलेण पिअंवदाए णिअन्तिद म्हि । सिढिलेहि दाव णं ।

अनसूये, अदयपिनद्धेन स्तनवल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदेतत् ।

अनसूया—तह । तथा । (इति शिथिलयति ।)

प्रियंवदा—(सहासम् ।) एत्थ दाव पओहरवित्थारइत्तअं अत्तणो जोव्वणं उवालह ।

अत्र तावत्पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व ।

ध्रुवमित्युत्प्रेक्षा । **भवत्विति** ॥ स यादृशस्तादृशोऽस्त्वित्यर्थः । पादपैः अन्तरितः व्यवहितः । विस्रब्धं स्वैरं एनां शकुन्तलां पश्यामि । अत्रैतां विस्रब्धं पश्यामीत्यनेन गम्यमानः शकुन्तलागोचरः दुष्यन्तस्याभिलाषः अस्मिन्नाटके बीजमिति मन्तव्यम् । 'स्तोकोद्दिष्टः कार्यहेतुर्बीजं विस्तार्यनेकधा' इत्युक्तत्वात् । अत्रायमभिलाषो दशानामवस्थानां प्रथमावस्थेति मन्तव्यम् । 'अभिलाषः स्पृहा रम्ये दृष्टे वालम्बने श्रुते । औत्सुक्यस्वेदरोमाञ्चहर्षविस्मयसाध्वसैः॥ चापलस्तम्भलज्जाद्यैरनुभावैः स बोध्यते ॥' इति । अनसूये अदयपिनद्धेन स्तनवल्कलेन प्रियंवदया नियन्त्रितास्मि । शिथिलय तावदिमम् । अत्र तावत् पयोधरविस्तारयितृकमात्मनो यौवनमुपालभस्व । वल्कलस्य बन्धनदार्ढ्यं न मया कृतम् किंतु यौवनकृतमित्यभिप्रायः । **काममित्यादि** ॥ कामम्

राजा—काममननुरूपमस्या वयसो वल्कलं न पुनरलंकारश्रियं न पुष्यति । कुतः ।

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ १७ ॥

शकुन्तला—(अग्रतोऽवलोक्य ।) एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसररुक्खओ । जाव णं संभावेमि ।

एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः । यावदेनं संभावयामि ।

(इति परिक्रामति ।)

प्रियंवदा—हला सउन्दले, एत्थ एव्व दाव मुहुत्तअं चिट्ठ । जाव तुए उवगदाए लदासणाहो विअ अअं केसररुक्खओ पडिभादि ।

हला शकुन्तले, अत्रैव तावन्मुहूर्तं तिष्ठ, यावत्त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति ।

अत्यर्थम् अननुरूपम् असदृशम् अलंकारश्रियं पुनः अलंकारलक्ष्मीं तु न पुष्यतीति न, पुष्यत्येवेत्यर्थः । कुत इति प्रश्ने । **सरसिजमिति** ॥ शैवलेन अनुविद्धं अनुषक्तमपि रम्यम् । मधुराणां स्वभावरम्याणाम् आकृतीनां रूपाणाम् । आकृतिशब्देन आकृतिमन्तो लक्ष्यन्ते । मुख्यार्थबाधस्य विद्यमानत्वात् । किमिव न मण्डनं, किं वा न ह्यलंकारः । सर्वमप्यलङ्कारो भवतीत्यर्थः ॥ एष वातेरितपल्लवाङ्गुलीभिः त्वरयति मां केसरवृक्षः । यवादिमं संभावयामि । **सखि शकुन्तले इति** ॥ अत्रैव तावन्मुहूर्तं तिष्ठ यावत् त्वया उपगतया लतासनाथ इवायं केसरवृक्षो मे प्रतिभाति । अतः

शकुन्तला—अदो क्खु सि पिअंवदा । अतः खल्वसि प्रियंवदा ।

राजा—न पुनः प्रियंवदा; प्रियमपि तथ्यमाह । अस्याः खलु,

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।
कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥ १८ ॥

अनसूया—हला सउन्दले, इअं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ । णं विसुमरिदासि ।

हला शकुन्तले, इयं स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि ।

शकुन्तला—जइ अत्ताणं वि विसुमरिस्सं । (लतामुपेत्यावलोक्य च) हला, रमणीए क्खु काले इमस्स लदापाअवमिहुणस्स वइअरो संवुत्तो । जं णवकुसुमजोव्वणा वणजोसिणी, सिणिद्धपल्लवदाए उवभोअक्खमो सहआरो । (इति पश्यन्ती तिष्ठति ।)

यद्यात्मानमपि विस्मरिष्यामि । (लतामुपेत्यावलोक्य च) हला, रमणीये खलु काले अस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः ।

खल्वसि प्रियंवदा । अस्याः खल्वित्यादि ॥ किसलयरागः किसलयस्य राग इव रागो यस्य स तथोक्तः । 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिर्वाच्य उत्तरपदलोपश्च' इति समासः । लोभनीयं स्पृहणीयम् । संनद्धं मग्नं सर्वतो व्याप्तमित्यर्थः । अत्र लोभनीयमित्यनेन औत्सुक्यस्य गम्यमानत्वादारम्भो नाम प्रथमावस्था निवेशितेति मन्तव्यम् । 'आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः । औत्सुक्यमात्रमारम्भः फललाभाय भूयसे ॥' अत्र बीजारम्भयोः समन्वयान्मुखसंधिरिति मन्तव्यम् । तस्याङ्गान्यप्यत्रैव दर्शयिष्यामः । सखि शकुन्तले इयं स्वयंवरवधूः सहकारस्य त्वया कृतनमाधेया वनज्योत्स्नीति नवमालिका । जोसिणीति ज्योत्स्नाशब्दस्य देश्यां रूपम् । इमां विस्मृतासि । तथा यद्यात्मानमपि विस्मरिष्यामि । सखि रमणीये खलु काले अस्य लतापादप-

यत् नवकुसुमयौवना वनज्योत्स्ना, स्निग्धपल्लवतयोपभोगक्षमः सहकारः । (इति पश्यन्ती तिष्ठति ।)

प्रियंवदा—अणसूए, जाणासि किं सउन्दला वणजोसिणीं अदिमेत्तं पेक्खदित्ति ।

अनसूये, जानासि किं शकुन्तला वनज्योत्स्नामतिमात्रं पश्यतीति ।

अनसूया—ण क्खु विभावेमि । कहेहि ।

न खलु विभावयामि । कथय ।

प्रियंवदा—जह वणजोसिणी अणुरूवेण पाअवेण संगदा, अवि णाम एव्वं अहं वि अत्तणो अणुरूवं वरं लहेअं त्ति ।

यथा वनज्योत्स्नानुरूपेण पादपेन संगता, अपि नामैवमहमप्यात्मनोऽनुरूपं वरं लभेयेति ।

शकुन्तला—एसो णूणं तुह अत्तगदो मणोरहो ।

एष नूनं तवात्मगतो मनोरथः ।

(इति कलशमावर्जयति ।)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसंभवा स्यात् । अथवा

असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।
सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥

मिथुनस्य व्यतिकरः संवृत्तः । यतो नवकुसुमयौवना ज्योत्स्नी अनुरूपेण पादपेन संगता एवं नामाहमपि आत्मनोऽनुरूपं वरं लभेयेति । एष नूनं तवात्मगतो मनोरथः । **अपि नामेति** ॥ कुलपतेः कण्वस्येयं शकुन्तला असवर्णक्षेत्रजा स्यात् असमानजातीयकलत्रसंभवा । असवर्णेत्यत्र 'ज्योतिर्जनपदरात्रिनाभिनामगोत्ररूपस्थानवर्णवयोवचनबन्धुषु' इति समानशब्दस्य सभावः । अपि स्यान्नाम भवेत्किम् । अपिः प्रश्ने । नामेति वाक्यालंकारे । अथवेति पक्षान्तरे । **असंशयमिति** ॥ क्षत्रपरिग्रहक्षमा क्षत्रियस्वीकरणयोग्या । यत् यस्मात् । आर्यं साधु निर्दोषमित्यर्थः । मे मनः अस्यां शकुन्तलायाम् अभिलाषि सस्पृ-

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला—(ससंभ्रमं) अम्मो । सलिलसेअणसंभंतो णे
लिअं उज्झिअ वअणं मे महुअरो अहिवट्टइ ।

(ससंभ्रमं) अहो । सलिलसेचनसंभ्रान्तो नवमालिकामुज्झि
वदनं मे मधुकरोऽभिवर्तते ।

(इति भ्रमरबाधां रूपयति ।)

राजा—(सस्पृहं)

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥ २८

हम् । सतां सज्जनानां संदेहपदेषु वस्तुषु अन्तःकरणप्रवृत्तयः मनोव्य
प्रमाणं साधनम् । अत्र शकुन्तलागतस्य दुष्यन्ताभिलाषरूपबीजस्य विन
दुपक्षेपो नाम मुखसंधेः प्रथमाङ्गम् । उक्तं च—'बीजन्यास उपक्षेपः'
तथाप्यनुमानेन निश्चितं यद्यपि तत्त्वत एनामुपलप्स्ये ज्ञास्ये ।
उपलप्स्य इत्यत्र आत्मप्रत्यये असंतुष्टः परप्रत्ययमपेक्षत इति भावः । स
सेचनसंभ्रान्तः नवमालिकामुज्झित्वा वदनं मे मधुकरोऽभिवर्तते । अ
इत्यत्र तस्याधूर्ताद्दृ इति तस्य टत्वम् । रूपयति अभिनयति । **चला**
मिति ॥ चलौ अपाङ्गौ यस्मिन्कर्मणि तत्तथोक्तं, वेपथुमतीम् । रहि
रहस्यं वचनमिति शेषः । तदाख्यातीति रहस्याख्यायी इव मृदु यथ
स्वनसि । धून्वत्याः विक्षिपन्त्याः । रतिसर्वस्वमधरं संभोगसर्वधनसदृशमि
तत्त्वान्वेषात् जातिनिश्चयपरामर्शात् । वयं हता वञ्चिता इत्यर्थः । त्वं
कृतार्थः खलु । तत्र तत्त्वान्वेषाद्वयं हता इति बीजस्य बहुलीकरणात्प
नाम संध्यङ्गमुक्तं भवति । 'तद्बाहुल्यं परिक्रिया' इति । सख्यौ परि

शकुन्तला—हला, परित्ताअह परित्ताअह मं इमिणा दुव्विणीदेण महुअरेण पडिहूअमाणं ।

हला, परित्रायेथां परित्रायेथां मामनेन दुर्विनीतेन मधुकरेण परिभूयमानाम् ।

उभे—(सस्मितं) का वअं परित्तादुं । दुस्सन्दं अक्कन्द । राअरक्खिदाइ तवोवणाइ णाम ।

(सस्मितं) के आवां परित्रातुम् । दुष्यन्तमाक्रन्द । राजरक्षितानि तपोवनानि नाम ॥

राजा—अवसरोऽयमात्मानं प्रकाशयितुम् । कः कोऽत्र भोः । (इत्यर्धोक्ते स्वगतं) राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावदभिधास्ये ।

शकुन्तला—ण एसो दुट्ठो विरमदि । ता अण्णदो गमिस्सं । (पदान्तरे स्थित्वा सदृष्टिक्षेपं) कहं इदोवि मं अणुसरदि ।

नैष दुष्टो विरमति । तस्मादन्यतो गमिष्यामि । (पदान्तरे स्थित्वा सदृष्टिक्षेपं) कथमितोऽपि मामनुसरति ।

राजा—(सत्वरमुपसृत्य)

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।
अयमाचरत्यविनयं मुग्धासु तपस्विकन्यासु ॥ २१ ॥

परित्रायेथामिमामनेन दुर्विनीतेन परिभूयमानाम् । अत्र द्विरुक्तिः संभ्रमकृता । का वयं परित्रातुम् । दुष्यन्तमाक्रन्द । राजरक्षणीयानि तपोवनानि नाम । किंतु राजभावो विज्ञातो भवेदित्यत्र आशङ्कायां काकुरनुसंधेया । भवतु यथा तथा वास्तु । एवमभिधास्ये इत्थं वक्ष्यामि । वक्ष्यमाणप्रकारेण राजभावं प्रच्छादयामीत्यर्थः । नैष दुष्टो विरमति । तस्मादन्यतो गच्छामि । सदृष्टिक्षेपं क्रियाविशेषणम् । कथमितोऽपि मामनुसरति । **कः पौरव इति** ॥ दुष्यन्ते

(सर्वा राजानं दृष्ट्वा किंचिदिव संभ्रान्ताः।)

अनसूया—अज्ज, ण क्खु किंचि अच्चाहिदं। इअं णो पिअसही महुअरेण आकुलीकिअमाणा कादरीभूदा।

आर्य, न खलु किंचिदत्याहितम्। इयं नौ प्रियसखी मधुकरेणाकुलीक्रियमाणा कातरीभूता।

(इति शकुन्तलां दर्शयति।)

राजा—(शकुन्तलाभिमुखो भूत्वा) अपि तपो वर्धते?

(शकुन्तला साध्वसादवचना तिष्ठति।)

अनसूया—दाणिं अदिहिविसेसलाहेण। साअदं अज्जस्स। हला सउन्दले, गच्छ उडअं। फलमिस्सं अग्घं उवहर। इदं पादोदअं भविस्सदि।

इदानीमतिथिविशेषलाभेन। स्वागतमार्याय। हला शकुन्तले, गच्छोटजम्। फलमिश्रमर्घ्यमुपहर। इदं पादोदकं भविष्यति।

राजा—भवतु; भवतीनां सूनृतयैव गिरा कृतमातिथ्यम्।

प्रियंवदा—तेण हि इमस्सिं दाव पच्छाअसीअलाए सत्तवण्णवेदिआए अज्जो उवविसिअ परिस्समविणोदं करेदु।

दुर्विनीतानां शासितरि नियामके। कोऽयमाचरति करोति। अविनयं अपचारं। मुग्धासु अप्रगल्भासु। पौरवे शासितरीत्येतद्वचनं राजराजकीययोः साधारणं सत् तद्राजभावे संदेहजनकत्वेन राज्ञः प्रच्छादनरूपं चातुर्यं प्रकटयतीत्यवगन्तव्यम्। किंचिदिव, इवशब्दो वाक्यालंकारे। आर्य न खलु किंचिदत्याहितं महाभीतिः। इयं नौ सखी मधुकरेणाकुलीक्रियमाणा कातरीभूता। अपि तपो वर्धते। अपिः प्रश्ने। इदानीमतिथिविशेषलाभेन। तपो वर्धत इत्यनुसंधेयम्। स्वागतमार्याय। सखि शकुन्तले गच्छोटजम्। फलमिश्रमर्घ्यमुपाहर। इदं पादोदकं भविष्यति। भवतीति॥ भवच्छब्दस्य संबुद्धिः। सूनृतया प्रियसत्यया। 'सूनृतं प्रिये सत्ये' इत्यमरः। तेन ह्यस्यां तावत्प्रच्छायशीतलायां सप्तपर्णवेदिकायामार्य

तेन ह्यस्यां तावत्प्रच्छायशीतलायां सप्तपर्णवेदिकायामार्य उपविश्य परिश्रमविनोदं करोतु ।

राजा—नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः ।

अनसूया—हला सउन्दले, उइदं णो पज्जुवासणं अदिहीणं । ता एत्थ उवविसम्ह ।

हला शकुन्तले, उचितं नः पर्युपासनमतिथीनाम् । तस्मादत्रोपविशामः ।

(इति सर्व उपविशन्ति ।)

शकुन्तला—(आत्मगतं) किं णु क्खु इमं पेक्खिअ तवोवणविरोहिणो विआरस्स गमणीअम्हि संवुत्ता ।

(आत्मगतं) किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता ।

राजा—(सर्वा विलोक्य) अहो समवयोरूपरमणीयं भवतीनां सौहार्दम् ।

प्रियंवदा—(जनान्तिकं) अणसूए, को णु क्खु एसो चउरगम्भीराकिदी महुरं पिअं आलवन्तो पहवन्दो विअ दीसइ ।

उपविश्य परिश्रमविनोदं करोतु । अनेन कर्मणा वृक्षसेचनव्यापारेण । सखि शकुन्तले उचितं नः पर्युपासनमतिथीनाम् । तस्मादत्रोपविशामः । किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयास्मि संवृत्ता । तत्र प्रतीयमानो दुष्यन्तगोचरः शकुन्तलाभिलाषः प्रथमावस्थेति मन्तव्यम् । अत्रात्मगतमित्येतत्पदमश्राव्यार्थप्रयोगे कविना प्रयुक्तम् । तथा चोक्तं—'अश्राव्यं नियतश्राव्यमीषच्छ्राव्यमिति त्रिधा । अश्राव्यमन्यैरज्ञातमात्मन्येव स्थितं विदुः ॥ तदात्मगतमित्युक्त्या नाट्यव्यङ्गचे निवेशयेत् ।' इति । सौहार्दं सुहृदो भावः । 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' इत्युभयपदवृद्धिः । **जनान्तिकमिति** ॥ अनसूये को नु खल्वेष चतुरगम्भीराकृतिः मधुरमाल–

(जनान्तिकं) अनसूये, को नु खल्वेष चतुरगम्भीराकृतिः मधुरं [1]प्रियमालपन् प्रभवन्निव दृश्यते ।

अनसूया—सहि, मम वि अत्थि कोदूहलं । पुच्छिस्सं दाव णं । (प्रकाशं) अज्जस्स महुरालावजणिदो विस्सासो मं मन्तावेदि—कदमो अज्जेण राएसिवंसो अलंकरीअदि, कदमो वा विरहपज्जुस्सुअजणो किदो देसो, किंणिमित्तं वा सुउमारो वि तवोवणगमणपरिस्समस्स अत्ता पत्तदं उवणीदो ।

सखि, ममाप्यस्ति कौतूहलम् । प्रक्ष्यामि तावदेनम् । (प्रकाशं) आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयते—कतम आर्येण राजर्षिवंशोऽलंक्रियते, कतमो वा विरहपर्युत्सुकजनः कृतो देशः, किंनिमित्तं वा सुकुमारोऽपि तपोवनगमनपरिश्रमस्यात्मा पात्रतामुपनीतः ।

शकुन्तला—(आत्मगतं) हिअअ, मा उत्तम्म । एसा तुए चिन्तिदं अणसूआ मन्तेदि ।

(आत्मगतं) हृदय, मा उत्ताम्य । एषा त्वया चिन्तितमनसूया मन्त्रयते ।

पन् प्रभवन्निव दृश्यते । सखि ममापि कौतूहलम् । पृच्छामि तावदिमम् । अत्र जनान्तिकमित्येतद्वचनं नियतश्राव्यार्थप्रयोगे कविना प्रयुक्तम् । 'अर्थस्त्वेकेन विज्ञेयो नियतश्राव्य इष्यते । द्विविधः स परिज्ञेयो जनान्तश्चापवारितम् । गुह्यो गुह्यतरश्चेति जनान्तो द्विविधो मतः । स्याज्जनान्तिकमित्युक्त्या वाच्यः पूर्वस्तथा परः ॥ कर्ण एवमिवेत्युक्त्वा ज्ञाप्यः पश्चात्स संगतः ।' इति । **प्रकाशमिति** ॥ आर्यस्य मधुरालापजनितो विश्वासो मामामन्त्रयते । कतम आर्येण राजर्षिवंशोऽलंक्रियते । कतमो वा विरहपर्युत्सुकजनः कृतो देशः । किंनिमित्तं वा सुकुमारोऽपि तपोवनगमनपरिश्रमस्य आत्मा पात्रतामुपनीतः । अत्र प्रकाशमित्येतद्वचनम् अश्राव्यनियतश्राव्यानन्तरं सर्वश्राव्यार्थप्रयोगे कविना प्रयुक्तम् । तदुक्तं—'सर्वैराकर्णनीयार्थः श्राव्य इत्यभिधीयते । एतं प्रकाशमित्युक्त्या तयोरन्ते प्रयोजयेत् ॥' इति । हृदय मा उत्ताम्य । यदेषा त्वया

राजा—(आत्मगतं) कथमिदानीमात्मानं निवेदयामि, कथं वात्मापहारं करोमि। भवतु। एवं तावदेनां वक्ष्ये। (प्रकाशं) भवति, यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहमाश्रमिणामविघ्नक्रियोपलम्भाय धर्मारण्यमिदमायातः।

अनसूया—सणाहा दाणिं धम्मआरिणो।

सनाथा इदानीं धर्मचारिणः।

(शकुन्तला शृङ्गारलज्जां रूपयति।)

सख्यौ—(उभयोराकारं विदित्वा; जनान्तिकं)

हला सउन्दले, जइ एत्थ अज्ज तादो संणिहिदो भवे।

हला शकुन्तले, यद्यत्राद्य तातः संनिहितो भवेत्।

शकुन्तला—(सरोषं) तदो किं भवे।

(सरोषं) ततः किं भवेत्।

सख्यौ—इमं जीविदसव्वस्सेण अदिहिं किदत्थं करिस्सादि।

इमं जीवितसर्वस्वेनातिथिं कृतार्थं करिष्यति।

शकुन्तला—तुह्मे अवेध। किं वि हिअए करिअ मन्तेध। ण वो वअणं सुणिस्सं।

चिन्तितमनसूया मन्त्रयते। **कथमित्यादि**॥ उभयत्र कथमित्याक्षेपे। भवतीत्यामन्त्रणे। अविघ्नक्रियोपलम्भाय निर्विघ्नानुष्ठानज्ञानाय। धर्माधिकरणे नियुक्त इत्यनेन तासां दुष्यन्तेन नियुक्तः स्वपुरुष इति ज्ञापितं भवति। न चात्मापहारदोषः। सनाथा इदानीं धर्मचारिणः। शृङ्गारलज्जां निरूपयति शृङ्गारस्यानुभावरूपां लज्जामभिनयतीत्यर्थः। आकार इङ्गितम्। 'आकारस्त्विङ्ग इङ्गितम्' इत्यमरः। विदित्वा ज्ञात्वा। मुखभावाद्यनुभावैरिति शेषः। सखि शकुन्तले यद्यत्र तातः संनिहितो भवेत्। किं भवेत्। इमं जीवितसर्वस्वेन अतिथिं कृतार्थं करिष्यति। जीवितरूपं सर्वस्वमित्यनेन शकुन्तला द्योत्यते। अये

युवामपेतम् । किमपि हृदये कृत्वा मन्त्रयेथे । न युवयोर्वचनं श्रोष्यामि । Listen

राजा—वयमपि तावद्भवत्योः सखीगतं किंचित्पृच्छामः ।

सख्यौ—अज्ज, अणुग्गहो क्खु अब्भत्थणा ।

आर्य, अनुग्रहः खल्वभ्यर्थना ।

राजा—भगवान्काश्यपः शाश्वते ब्रह्मणि स्थित इति प्रकाशः । इयं च वः सखी तदात्मजेति कथमेतत् ।

अनसूया—सुणादु अज्जो । अत्थि कोसिओत्ति किदगोत्तणामहेओ महाप्पहावो राएसी ।

श्रृणोत्वार्यः । अस्ति कौशिक इति कृतगोत्रनामधेयो महाप्रभावो राजर्षिः ।

राजा—अस्ति । श्रूयते ।

अनसूया—तं णो पिअसहीए पहवं अवगच्छ । उज्झिआए सरीरसंवड्ढणादिहिं तादकस्सवो से पिदा ।

किमपि हृदये कृत्वा मन्त्रयेथे । न वां वचनं श्रोष्यामि । वयमपि तावत् भवत्योः सखीगतं शकुन्तलागतं किंचित्किमपि विज्ञापितम् । अत्र शकुन्तलावृत्तान्तजिज्ञासया बीजस्य दृढीकरणात् परिन्यासो नाम संध्यङ्गमुक्तम् । 'तस्य दार्ढ्यं परिन्यासः' इति । आर्यानुग्रहः खल्वभ्यर्थना । **भगवानिति** ॥ माहात्म्यवान्, ब्रह्मणि ब्रह्मचर्ये स्थितः परिनिष्ठित इति । प्रकाशः प्रसिद्धः । **तदात्मजेति** ॥ पुत्रीति । अत्रात्मजशब्देन अद्भुतस्य गम्यमानत्वात्परिभाव इति संध्यङ्गमुक्तम् । 'परिभाव इति प्राहुरद्भुतार्थनिवेदनम्' इति । क्रमं विहाय व्युत्क्रमेण अङ्गकथनं कथमिति नाशङ्कनीयम् । 'यथोचितं प्रयोगः स्यादङ्गानां न क्रमो मतः ।' इत्युक्तेः । भगवान् काश्यप इत्यत्र कण्व इति वक्तव्ये काश्यपवचनं 'विप्रक्षत्रियनामानि कुर्याद्गोत्रानुसारतः' इत्युक्तेः । कौशिकः पौरव इत्यादिः । श्रृणोत्वार्यः । अस्ति कौशिक इति कृतगोत्रनामधेयो महाप्रभावो राजर्षिः ।

Source

तमावयोः प्रियसख्याः प्रभवमवगच्छ। उज्झितायाः शरीरसंवर्ध-
नादिभिस्तातकाश्यपोऽस्याः पिता।

Curiosity from the begin

राजा—उज्झितशब्देन जनितं मे कौतूहलम्। आ मूलाच्छ्रो-
तुमिच्छामि।

अनसूया—सुणादु अज्जो। पुरा किल तस्स राएसिणो उग्गे
तवसि वट्टमाणस्स किंवि जादसंकेहिं देवेहिं मेणआ णाम
अच्छरा पेसिदा णिअमविग्घकालिणी।

शृणोत्वार्यः। पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य किमपि
जातशङ्कैर्देवैर्मेनका नामाप्सराः प्रेषिता नियमविघ्नकारिणी।

राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम्।

अनसूया—तदो वसन्तोदारसमए से उम्मादइत्तअं रूवं पेक्खिअ

ततो वसन्तोदारसमये तस्या उन्मादयितृकं रूपं प्रेक्ष्य—

(इत्यर्धोक्ते लज्जया विरमति।)

राजा—परस्तादवगम्यत एव। सर्वथाप्सरःसंभवैषा।

अनसूया—अह इं। अथ किम्।

राजा—उपपद्यते।

मानुषीषु कथं वा स्यादस्य रूपस्य संभवः।
न प्रभातरलं ज्योतिरुदेति वसुधातलात्॥ २२॥

ततः नौ सख्याः प्रभवमवगच्छ। उज्झितायाः शरीरसंवर्धनादिभिस्तातकाश्यप-
स्तस्याः पिता। शृणोत्वार्यः। पुरा किल तस्य राजर्षेरुग्रे तपसि वर्तमानस्य
किमपि जातशङ्कैर्देवैः मेनका नाम अप्सरा नियमविघ्नकारिणी प्रेषिता। ततो
वसन्तावतारसमये तस्या उन्मादयितृकं रूपं दृष्ट्वा इत्यनेन प्रकारेण अर्धोक्ते
अर्धस्योक्ते सति विरमति अवचना तिष्ठति। भवतु परस्तादवगम्यत एव।
'विभाषा परापराभ्याम्' इत्यस्तातिः। अथ किम्। 'अङ्गीकृतौ स्यादथकिम्'

(शकुन्तलाधोमुखी तिष्ठति ।)

राजा—(आत्मगतं) लब्धावकाशो मे मनोरथः । किंतु सख्याः परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः ।

प्रियंवदा—(सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा) पुणो वि वत्तुकामो विअ अज्जो । पुनरपि वक्तुकाम इवार्यः ।

(शकुन्तला सखीमङ्गुल्या तर्जयति ।)

राजा—सम्यगुपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

प्रियंवदा—अलं विआरिअ । अणिअन्तणाणुओओ तवस्सिअणो णाम ।

अलं विचार्य । अनियन्त्रणानुयोगस्तपस्विजनो नाम ।

राजा—इति सखीं ते ज्ञातुमिच्छामि ।

इत्यमरः । **उपपद्यत इति** ॥ प्रभातरलं ज्योतिर्विद्युदित्यर्थः । अत्र विलोभनं नाम संध्यङ्गमुक्तम् । 'गुणज्ञानाद्विलोभनम्' इति । **लब्धावकाश इति** ॥ अनेन 'यथा वनज्योत्स्न्यनुरूपेण पादपेन संगता, एवं नाम अहमप्यात्मनोऽनुरूपं वरं लभेय' इत्येतत्परामृश्यते । धृतो द्वैधीभावो येन तत् तथोक्तम् । पूर्वमस्यापरो निर्णीतो वा नवेति संशयोऽत्र द्वैधीभावः । द्वित्र्योश्च धमुञिति धमुञ् । लब्धावकाशो मे मनोरथ इत्यनेन धृतद्वैधीभावकातरं मे मन इत्यनेन च वाक्यद्वयेन सुखदुःखयोर्गम्यमानत्वाद्विधानं नाम संध्यङ्गमुक्तम् । 'सुखदुःखविधानं यद्विधानं परिकीर्तितम्' इति । किमपि पुनर्वक्तुकाम इव । आर्य अलं विचार्य । अनियन्त्रणानुयोगस्तपस्विजनो नाम । अनियन्त्रणः अनियमः अनुयोगः प्रश्नः यस्मिन् स तथोक्तः । तपस्विनां रागद्वेषादेरभावात् पुनः पुनः पृच्छतीति कोपो नोत्पद्यत इति भावः । **इति सखीमित्यादि** ॥ इति वक्ष्यमाणप्रकारेण । वैखानसव्रतं आरण्यकानां व्रतम् ।

वैखानसं किमनया व्रतमा प्रदाना-
द्व्यापाररोधि मदनस्य निषेवितव्यम् ।
अत्यन्तमेव मदिरेक्षणवल्लभाभि-
राहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ २३ ॥

प्रियंवदा—अज्ज, धम्माचरणे वि परवसो अअं जणो । गुरुणो उण से अणुरूववरप्पदाणे संकप्पो ।

आर्य, धर्माचरणेऽपि परवशोऽयं जनः । गुरोः पुनरस्या अनुरूपवर-प्रदाने संकल्पः ।

राजा—(आत्मगतं) न खलु दुरवापेयं प्रार्थना ।

भव हृदय साभिलाषं संप्रति संदेहनिर्णयो जातः ।
आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ २४ ॥

शकुन्तला—(सरोषमिव) अणसूए, अहं गमिस्सं ।

वैखानसमित्यत्र—'मूलैरेके फलैरेके पुष्पैरेके दृढव्रताः । वर्तयन्ति यथान्यायं वैखानसमताश्रिताः ॥' इत्युक्ता विवक्षिताः । आप्रदानात् यस्मै कस्मैचित् वराय प्रदानपर्यन्तमाविवाहमित्यर्थः । निषेवितव्यं किम् अनुष्ठातव्यं किम् । अत्यन्तमेव निरवधिकमेव यथा भवति तथा । मदिराणि मदनशीलानि ईक्षणानि तैर्हेतुभिः वल्लभाभिः प्रियाभिः । आहो इति पक्षान्तरे । निवत्स्यति नु स्थास्यति नु । 'सः स्यार्धधातुके' इति सकारस्य तकारः । आर्य धर्माचरणेऽपि परवशोऽयं जनः । पित्रधीन इत्यर्थः । वैखानसं किमनयेत्यादिना अनुरूपवरप्रदाने संकल्प इत्यन्तेन अनुरूपवरप्रदानरूपसंकल्परूपस्य गूढार्थस्य प्रकाशनादुद्भेदो नाम संध्यङ्गमुक्तम् । 'उद्भेदः स परिज्ञेयो यत्तु गूढार्थभेदनम् ।' इति । **न दुरवापेयमिति** ॥ दुरवापा दुर्लभा । प्रार्थना इच्छा । प्रार्थनाशब्देन तद्विषयो वरो लक्ष्यते । यद्वस्तु अग्निमाशङ्कसे विचारयसि तदिदं वस्तु स्पर्शक्षमं स्पर्श-योग्यं रत्नं माणिक्यं जातम् । अत्र युक्तिर्नाम संध्यङ्गमुक्तम् । 'युक्तिः संशयि-

(सरोषमिव) अनसूये, अहं गमिष्यामि ।

अनसूया—किंणिमित्तं ? किंनिमित्तम् ?

शकुन्तला—इमं असंबद्धप्पलाविणिं पिअंवदं अज्जाए गोदमीए णिवेदेदुं ।

इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयितुम् ।

अनसूया—सहि, ण जुत्तं अकिदसक्कारं अदिहिविसेसं उज्झिअ अस्समवासिणो जणस्स सच्छन्ददो गमणं ।

सखि, न युक्तमकृतसत्कारमतिथिविशेषं उज्झित्वा आश्रमवासिनो जनस्य स्वच्छन्दतो गमनम् ।

(शकुन्तला न किंचिदुक्त्वा प्रस्थिता ।)

राजा—(आत्मगतं) आः कथं गच्छति । (गृहीतुमिच्छन्निगृह्यात्मानं) अहो चेष्टाप्रतिरूपिका कामिजनमनोवृत्तिः । अहं हि

अनुयास्यन्मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २५ ॥

प्रियंवदा—(शकुन्तलां निरुध्य) हला, ण दे जुत्तं गन्तुं ।

(शकुन्तलां निरुध्य) हला, न ते युक्तं गन्तुम् ।

शकुन्तला—(सभ्रूभङ्गं) किंणिमित्तं । किंनिमित्तम् ।

तार्थस्य निर्णयः परिकीर्तितः' इति । अनसूये अहं गमिष्यामि । किं निमित्तम् । इमामसंबद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयितुम् । गौतमी नाम काश्यपस्य भगिनी । सखि, न युक्तमकृतसत्कारमतिथिविशेषमुज्झित्वा आश्रमवासिनो जनस्य स्वच्छन्दतो गमनम् । **अहो चेष्टेत्यादि** ॥ अहो आश्चर्ये । चेष्टाया आङ्गिकक्रियायाः प्रतिरूपिका । कामिनां कामुकानां मनोवृत्तिः । एतदेवोपपादयति—**अहं हीत्यादिना** ॥ अनुयास्यन् अनुगमिष्यन् विनयेन सौशील्येन वारितप्रसरः निरुद्धगमनः । अनुच्चलन् अनुद्गच्छन् गत्वा पुनः प्रतिनिवृत्त इव ।

प्रियंवदा—रुक्खसेअणे दुवे धारेसि मे । एहि दाव । अत्ताणं मोचिअ तदो गमिस्ससि ।

वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि ।

(इति बलादेनां निवर्तयति ।

राजा—भद्रे, वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्षये । तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणा-
दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥२६॥

सखि न ते युक्तं गन्तुम् । किंनिमित्तम् । वृक्षसेचनिके मे द्वे धारयसि । एहि तावत् । अस्मादात्मानं मोचयित्वा ततो गमिष्यसि । मह्यं धारयसीत्यत्र 'धारेरुत्तमर्ण' इति संप्रदानसंज्ञा । बलादेनां निवर्तयतीत्यत्र वृक्षसेचनकारणकथन-व्याजेन बलात्सख्या कृतात् निवर्तनात् प्रोत्साहनाया गम्यमानत्वात् भेदो नाम संध्यङ्गमुक्तं भवति । 'भेदः प्रोत्साहना भवेत्' इति । **स्रस्तांसावित्यादि** ॥ स्रस्तांसा श्लथस्कंधा । घटोत्क्षेपणात् कलशोन्नयनात् अतिमात्रमत्यर्थं लोहिते तले ययोस्तौ तथोक्तौ । अद्यापि इदानीमपि । वृक्षसेचने चिरनिवृत्तेऽपीत्यर्थः । प्रमाणाधिकः स्वाभाविकमानादधिकः । कर्णशिरीषरोधि कर्णालंकारशिरीषसंश्लेषकारि घर्माम्भसां स्वेदजलानां जालकं वदने अभीक्ष्णमनुषक्तं न विरतमित्यर्थः । बन्धे केशबन्धे स्रंसिनि शिथिले सति । एकहस्तेन यमिताः बद्धाः । एकहस्तेन संयमनम् अन्यस्य घटसहितत्वादिति भावः । पर्याकुला मूर्धजाः कुन्तलाः । अत्र पूर्वं शकुन्तलायां प्रस्थितायां तद्गौरवप्रसङ्गे विच्छिन्ने सति तन्निवृत्तौ सत्यां पुनस्तत्प्रसङ्गस्य प्रवर्तनात् करणं नाम संध्यङ्गमुक्तम् । 'करणं प्रकृतारम्भ' इति ।

तदहमेनामनृणां करोमि । (इत्यङ्गुलीयं दातुमिच्छति ।)

(उभे नाममुद्राक्षराण्यनुवाच्य परस्परमवलोकयतः ।)

राजा—अलमस्मानन्यथा संभाव्य । राज्ञः परिग्रहोऽयम् ।

प्रियंवदा—ण हि एदं अङ्गुलीअअं अङ्गुलीविओअं अज्जस्स अरिहदि । तुए वअणेण एव्व अणरिणा दाणिं एसा । (किंचिद्विहस्य) हला सउन्दले, मोइदासि अणुअम्पिणा अज्जेण, अहवा महाराएण । गच्छ दाणिं ।

नह्येतदङ्गुलीयकमङ्गुलीवियोगमार्यस्यार्हति । तव वचनेनैवानृणेदानीमेषा । (किंचिद्विहस्य) हला शकुन्तले, मोचितास्यनुकम्पिनार्येण, अथवा महाराजेन । गच्छेदानीम् ।

शकुन्तला—(आत्मगतं) जइ अत्तणो पहविस्सं । (प्रकाशं) का तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा ।

अनृणां सेचनिकाद्रव्यरूपऋणरहितां करोमि । अङ्गुलीयकं दातुमिच्छति । ऊर्मिकां दातुमुद्युंक्ते । उभे सख्यौ नाममुद्राक्षराणि दुष्यन्तनामरूपाया मुद्राया अभिज्ञानस्याक्षराणि । अङ्गुलीयकस्थानीति शेषः । अनुवाच्य पठित्वा परस्परमालोकयतः । असौ राजेति मत्वा परस्परं वदत इत्यर्थः । परस्परावलोकनेन मामेते ज्ञातवत्याविति तयोरभिप्रायं ज्ञात्वा तत् प्रच्छादयति । **अलमिति** ॥ अस्मानन्यथा संभाव्य अलम् । राजेति न मन्तव्यम् । परिगृह्यते स्वीक्रियत इति परिग्रहः । स्वपरिग्रहमिदमङ्गुलीयकं राज्ञः संबन्धि । एवं मन्तव्यमिति शेषः । अनेन राजराजकीययोः सामान्येन सत्यरूपेणैव वचनेन प्रच्छादनं कृतमिति गम्यते । न ह्येतदङ्गुलीयकमङ्गुलीवियोगमार्यस्यार्हति । तव वचनेनैव अनृणा नामैषा । अणरिणा इत्यत्र 'अणणिञ् नञर्थे' इति नञर्थे अणेति निपातः । 'केवलस्य रिः' इति ऋकारस्य रित्वम् । **सखि शकुन्तल इति** ॥ मोचितास्यनुकम्पिना आर्येण । अथवा महाराजेन । गच्छेदानीम् । अथवा महाराजेनेत्यनेन राज्ञा प्रच्छादितोऽपि राजभावस्तासामभिज्ञात एवेति

(आत्मगतं) यद्यात्मनः प्रभविष्यामि । (प्रकाशं) का त्वं विसृष्ट-
व्यस्य रोद्धव्यस्य वा ।

राजा—(शकुन्तलां विलोक्य, आत्मगतं) किं नु खलु यथा वयमस्या-
मेवमियमप्यस्मान्प्रति स्यात् । अथवा लब्धावकाशा मे प्रा-
र्थना । कुतः ।

वाचं न मिश्रयति यद्यपि मद्वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।
कामं न तिष्ठति मदाननसंमुखी सा
भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ २७ ॥

गम्यते । यद्यात्मनः प्रभविष्यामि । नाहं गमने स्ववशा । किंतु मन्मथ-
परवशेत्यर्थः । का त्वं विसृष्टव्यस्य वा रोद्धव्यस्य वा । कार्यस्येत्युभयत्र
शेषः । का त्वं, न प्रभुरित्यर्थः । [illegible]मस्यां यथा यत्प्रकारवन्तः साभिलाषा
इत्यर्थः । इयमस्मान् प्रत्येवं स्यात् । काकुरनुसंधेया । साभिलाषा स्या-
त्किमित्यर्थः । लब्धावकाशा लब्धाश्रया सार्थेत्यर्थः । प्रार्थना मनोरथः । तदेवो-
पपादयति—**कुत इत्यादि** ॥ कुत इति प्रश्ने । इयं शकुन्तला मे वचोभिः
वाचं न मिश्रयति न मेलयति यद्यपि । मयि भाषमाणे जल्पति सति कर्ण-
मभिमुखं यतो ददाति निक्षिपति । मम आननं मदाननं तस्य संमुखी कामं
प्रकामं न तिष्ठति नास्ते यद्यपि । अस्या दृष्टिः ईक्षणं भूयिष्ठमत्यर्थं अन्यविषया
अन्यो विषयो गोचरो यस्याः सा तथोक्ता । यतो न तु नैव । 'तु स्याद्भेदेऽ-
वधारणे' इत्यमरः । तस्मात् लब्धावकाशेत्यन्वयः । अत्र वाचं न मिश्रयती-
त्यनेन मदाननसंमुखी कामं न तिष्ठतीत्यनेन च वाक्यद्वयेन तस्या लज्जावत्त्वेन
वाङ्मिश्रणसांमुख्यप्रयोजनाभावे प्रतीतेऽपि अभिमुखं कर्णं ददातीत्यनेन
दृष्टिरन्यविषया न त्वित्यनेन वाक्यद्वयेन आकर्णनसहितत्वानन्यविषयदृष्टित्व-
रूपयोः प्रयोजनयोः संभवत्प्रतीतेः प्रार्थना लब्धावकाशेति मन्तव्यम् ।
लज्जावतीत्येतावन्मात्रस्यापि बहुमतत्वात् । अत्रेप्सितानुकूल्येन राज्ञः सुखप्राप्तेः

(नेपथ्ये)

भो भोस्तपस्विनः, संनिहितास्तपोवनसत्त्वरक्षायै भवत । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

तुरगखुरहतस्तथा हि रेणु-
विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ २८ ॥

अपि च—

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसंजातपाशः ।
मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ २९ ॥

प्राप्तिर्नाम संध्यङ्गमुक्तम् । 'अर्थानामानुकूल्येन सुखाप्तिः प्राप्तिरिष्यते' इति । **नेपथ्य इत्यादि** ॥ भो भो हे तपस्विनः तपोवनसत्त्वरक्षायै संनिहिता इतो भवत । भवतां प्रत्यासन्नः किल । किलेति वार्तायाम् । **तुरगेत्यादि** ॥ परिणतः सायंतन इत्यर्थः । स चासौ अरुणः सूर्यः । शलभसमूह इव पतङ्गनिवह इव । **अपि चेत्यादि** ॥ तीव्राघातेन दृढप्रहारेण प्रतिहते भग्ने तरुस्कन्धे लग्नः प्रोतः एको दन्तो यस्य सः । क्रोधेन रुषा आकृष्टमाक्षिप्तं व्रततीनां लतानां वलयं वेष्टनं तस्य आसङ्गः संश्लेषः तेन संजातः पाशो बन्धनरज्जुः यस्य स तथोक्तः । मूर्तः नः अस्माकं तपसो विघ्न इव । भिन्नं विकीर्णं सारङ्गाणां यूथं कुलं येन स तथोक्तः । धर्मारण्यं तपोवनं प्रविशति । स्यन्दनालोकभीत इत्यनेन अयं गजो वन्य इति गम्यते । नेपथ्य इत्यादिना एतदन्तेन वाक्य-कदम्बेन नेपथ्यान्तर्गतैः पात्रैः राजागमनचरितसंरोधस्य सूचितत्वात् चूलिका नामार्थोपक्षेपकमुक्तं भवति । यथोक्तं—'द्वेधा वस्तुविभागः स्यात्प्रकाशः सूच्य

(सर्वाः कर्णं दत्त्वा किंचिदिव संभ्रान्ताः ।)

राजा—(आत्मगतं) अहो धिक् । सैनिका अस्मदन्वेषिणस्तपोवनमुपरुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ—अज्ज, इमिणा अरण्णगअवुत्तन्तेण पज्जाउल म्ह । अणुजाणीहि णो उडअगमणस्स ।

आर्य, अनेनारण्यगजवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि न उटजगमनाय ।

राजा—(ससंभ्रमं) गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भवति तथा प्रयतिष्यामहे ।

(सर्वे उत्तिष्ठन्ति ।)

इत्यपि । निरस्तोऽनुचितस्तत्र सूच्यः स्याद्वस्तुविस्तरः ।' निरस्तो नाम प्रधानरसपोषविभागशून्य इत्यर्थः । कथासंघटनमात्रप्रयोजनो वस्तुविभाग उच्यते । अनुचितो नाम रङ्गस्थलप्रयोगानर्हवधसंबन्धस्नानभोजनादिरुच्यते । 'दूराध्वानं वधं युद्धं राज्यदेशादिविप्लवान् । संरोधं भोजनं स्नानं सुरतं चानुलेपनम् ॥ अम्बरग्रहणादीनि प्रत्यक्षाणि न निर्दिशेत् ।' अत्रादिशब्देन शयनालिङ्गनचुम्बनादीनि गृह्यन्ते । तानि उद्वेगकारित्वात् प्रयोगानुचितानि । तस्य प्रतिपादकान्याह—'अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् । अर्थोपक्षेपकाणि स्युः विष्कम्भश्च प्रवेशकः । चूलिकाङ्कावतारश्च तथा ङ्कमिकामित्यपि ।' तत्र चूलिका—'नेपथ्यान्तःस्थितैः पात्रैः चूलिकार्थस्य सूचना । विष्कम्भादिषु चान्ते वा प्रयोगोऽस्याः प्रकीर्तितः ॥' इति । अत्रेयमङ्के प्रयुक्ता । अत्र संरोधस्य निरस्तत्वादनुचितत्वाच्च सूचिकाऽनुसंधेया । **सर्वा इति** ॥ धिगिति निन्दायाम् । 'धिङ्निर्भर्त्सननिन्दयोः' इत्यमरः । प्रतिगमिष्यामः अभिमुखं यास्यामः । उपरोधनिवारणायेति शेषः । आर्य अनेनारण्यगजवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि उटजगमनाय । रण्ण इत्यत्र वालाब्बरण्य इत्याद्यक्षरलोपः । **सख्याविति** ॥ असंभावितसत्कारं भूयोऽपि प्रेक्षणनिमित्तं

सख्यौ—अज्ज, असंभाविदसक्कारं अदिहिविसेसं भूओ वि पेक्खणणिमित्तं लज्जेमो अज्जं विण्णविदुं ।

आर्य, असंभावितसत्कारमतिथिविशेषं भूयोऽपि प्रेक्षणनिमित्तं लज्जामहे आर्यं विज्ञापयितुम् ।

राजा—मा मैवम् । दर्शनेनैव भवतीनां सत्कृतोऽस्मि ।*

(शकुन्तला राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता ।)

राजा—मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदानुयात्रिकान्प्रत्यवेक्ष्य नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्तयितुम् । मम हि—

लज्जामहे आर्यं विज्ञापयितुम् । सत्कृतः संभावितोऽस्मि । सव्याजं 'दर्भाङ्कुरेण चरणः क्षत' इत्यादिवक्ष्यमाणापदेशसहितं यथा तथा विलम्ब्य कालक्षेपं कृत्वा । अत्र प्रतीयमानः शकुन्तलामनस्संयोगो द्वितीयावस्थेति मन्तव्यम् । 'मनःसंगोऽनुरागेण सततं तद्विचिन्तनम् ।' मन्दौत्सुक्यो नगरगमनं प्रति । अल्पोत्कण्ठोऽस्मि । अत्र शकुन्तलाभावदर्शनेन आत्माभिलाषस्योत्थितत्वादनेन वाक्येन अभिलाषरूपस्य बीजस्य पुनरावर्तनात् समाधानं नाम संध्यङ्गमुक्तम् । 'यद्बीजस्यानुसंधानं तत्समाधानमिष्यते ।' इति । **यावदिति** ॥ आनुयात्रिकान् अनुचरान् । अनुयात्रा सहयात्रा, सा प्रयोजनमेषामिति तथोक्ताः । तदस्य प्रयोजनमित्यर्थे ठञ् । प्रत्यवेक्ष्य दृष्ट्वा नातिदूरे यावन्निवेशयामि । अदूरनिवेशने हेतुमाह—**न खल्वित्यादि** ॥ शकुन्तलाव्यापारात् शकुन्तलागोचरप्रवर्तनात् । आत्मानं स्वं निवर्तयितुं प्रत्याहर्तुम् । तदेवोपपादयति—

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*शकुन्तला—अणसूए, अहिणवकुससूइपरिक्खदं मे चलणं कुरवअसाहापरिलग्गं च वक्कलं । दाव पडिपालेध मं जाव णं मोआवेमि ।

अनसूये, अभिनवकुशसूचिपरिक्षतं मे चरणं कुरवकशाखापरिलग्नं च वल्कलम् । तावत्प्रतिपालयत मां यावदेतन्मोचयामि । इत्यधिकः पाठः ॥

गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः ।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३० ॥

(इति निष्क्रान्ताः सर्वे ।)

॥ इति प्रथमोऽङ्कः ॥

हि यस्मात्कारणात् । शरीरं पुरः अग्रतः, सेनां प्रतीत्यर्थः । गच्छति याति । असंस्तुतं अपरिचितमवशमित्यर्थः । चेतः पश्चात् पृष्ठतः, शकुन्तलां प्रतीत्यर्थः । धावति त्वरितं गच्छति । तस्मात्कारणात् निवर्तयितुं न शक्नोमीति संबन्धः । अत्र पुरोगमनपश्चाद्धावनयोरुपमानमाह—**चीनांशुकमिवेत्यादि** ॥ चीनांशुकं नाम चीनदेशप्रभवो वस्त्रविशेषः । प्रतिवातं वाताभिमुखं नीयमानस्य आकृष्यमाणस्य । अत्र प्रतीयमानो दुष्यन्तस्य मनःसंयोगो द्वितीयावस्थेति मन्तव्यम् । भो भो तपस्विनः संनिहिता इत्यादिना अवान्तरप्रसङ्गेन शकुन्तला-दुष्यन्तयोरन्योन्यदर्शनादिव्यापाररूपस्य वस्तुनो विच्छेदे सति पुनर्दर्शनहेतु-त्वात् दुष्यन्तस्य चित्तासंगो बिन्दुरित्यवगन्तव्यम् । 'वस्तुनः सति विच्छेदे बिन्दुरच्छेदकारणम् ' इति । निष्क्रान्ताः सर्वे, नटा इत्यर्थः । तथा चोक्तं 'तेषामन्ते च निर्गमः' इति ॥

॥ इति शाकुन्तलटीकायां प्रथमोऽङ्कः ॥

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति विषण्णो विदूषकः ।)

विदूषकः—(निःश्वस्य) हा हदोह्मि एदस्स मिअआसीलस्स रण्णो वअस्सभावेण । अअं मिओ अअं वराहो अअं सद्दूलो त्ति मज्झंदिणे वि गिम्हविरलपाअवच्छाआसु वणराईसु आहिण्डीअदि । पत्तसंकरकसाआइ कदुण्हाइ गिरिणईजलाइ पीअन्ति । अणिअदवेलं सुल्लमंसभूइट्ठं आहारं अण्हीअदि । तुरगाणुधावणकण्डइदसन्धिणो रत्तिम्मि वि मे णिकामं सइदव्वं णत्थि । तदो महन्ते एव्व पच्चूसे दासीए पुत्तेहिं सउणलुद्धएहिं वणग्गहणकोलाहलेण पडिबोधिदो म्हि । एदावंतेण वि दाव पीडा ण णिक्कमदि । तदो गण्डस्स उवरि पिडआ संवुत्ता । हिओ किल अम्हेसु ओहीणेसु तत्तहोदो मिआणुसारेण अस्समपदं पविट्ठस्स तावसकण्णआ सउन्दला णाम मह अधण्णदाए दंसिदा । संपदं णअरगमणस्स कहं वि ण करेदि । अज्ज सविसेसं तं एव्व चिन्तअन्तस्स मे अक्खीसु पभादं आसि । का गदी । जाव णं किदाचारपडिकम्माणं पेक्खामि । (इति परिक्रम्यावलोक्य च) एसो बाणासणहत्थाहिं जवणीहिं वणपुप्फमालाधारिणीहिं पडिवुदो इदो एव्व आअच्छदि वअस्सो । होदु । अङ्गभङ्गविअलो विअ भविअ चिट्ठिस्सं । जइ एव्वं वि णाम विस्समं लहेअं ।

(निःश्वस्य) हा हतोऽस्मि, एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन। अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्यंदिनेऽपि ग्रीष्मविरलपादपच्छायासु वनराजीष्वाहिण्ड्यते। पत्रसंकरकषायाणि कदुष्णानि गिरिनदीजलानि पीयन्ते। अनियतवेलं शूल्यमांसभूयिष्ठमाहारोऽश्यते। तुरगानुधावनकण्टकितसक्थस्य रात्रावपि मे निकामं शयितव्यं नास्ति। ततो महत्येव प्रत्यूषे दास्याःपुत्रैः श्वगणलुब्धैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। एतावतापि तावत्पीडा न निष्क्रा-

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॥ अथ द्वितीयोऽङ्कः ॥

कविरिदानीं कथासंघटनाय अर्थोपक्षेपकं प्रवेशकं प्रस्तौति। 'अङ्कयोर्मध्यवर्ती च मध्यपात्रप्रयोजितः। शुद्धो भवति मिश्रस्तु नीचपात्रप्रयोजितः॥ विष्कम्भ एव नाट्यज्ञैः प्रवेशक इति स्मृतः॥' इति प्रसङ्गात्। विष्कम्भलक्षणं तु 'अङ्कशेषकथांशानां भूतानां भाविनामपि। संक्षेपेण समस्तानां विष्कम्भः सूचना भवेत्॥ शुद्धो मिश्रस्तु तद्भेदौ मध्यपात्रप्रयोजितः। शुद्धो भवति मिश्रस्तु नीचपात्रप्रयोजितः॥ प्रधानादपरं मध्यं नायकादेरुदात्तवाक्। नीचं स्यादनुदात्तोक्ति नारीपरिजनादिकम्॥' उदात्तवाक् गभीरार्थसंस्कृतवाक्। अत्रादिशब्देन अमात्यादीनां ग्रहणम्। अनुदात्तोक्ति अगम्भीरार्थप्रकृति नारीपरिजनादिकम्। अत्र आदिशब्देन विदूषकम्लेच्छादीनां ग्रहणम्। विदूषको नाम नायकपुरुषार्थसाधकः हास्यकारी नर्मसुहृदुच्यते। हा हतोऽस्मि एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन। अयं मृगोऽयं वराहोऽयं शार्दूल इति मध्यंदिने ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिण्ड्यते। अभितः पर्यट्यते। हिडि गत्यनादरयोरिति धातोरिदं रूपम्। पत्रसंकरकषायाणि कदुष्णानि गिरिनिर्झरजलानि पीयन्ते। अनियतवेलं शूल्यमांसभूयिष्ठमाहारोऽश्यते। आहारमित्यत्र प्राकृते लिङ्गमतन्त्रमित्युक्तत्वान्नपुंसकत्वम्। तुरगानुधावने क्षुभितसक्थ्नः। **रात्र्यामपि**॥ रत्तिमित्यत्र प्राकृतभाषायां आहोसिति सप्तम्यर्थे द्वितीया। मे शयितव्यं नास्ति। ततो महत्येव प्रत्यूषे दास्याः पुत्रैः श्वगणलुब्धैः वन्यग्रहणकोलाहलेन प्रतिबोधितोऽस्मि। एतावतापि पीडा न निष्क्रमते। ततो

मति । ततो गण्डस्योपरि पिटका संवृत्ता । ह्यः किलास्मास्ववहीनेषु तत्रभवतो मृगानुसारेणाश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम ममाधन्यतया दर्शिता । सांप्रतं नगरगमनस्य कथामपि न करोति । अद्य सविशेषं तदेव चिन्तयतो मेऽक्ष्णोः प्रभातमासीत् । का गतिः । यावदिमं कृताचारपरिकर्माणं पश्यामि । (इति परिक्रम्यावलोक्य च) एष बाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीभिः परिवृत इत एवागच्छति वयस्यः । भवतु । अङ्गभङ्गविकल इव भूत्वा स्थास्यामि । यद्येवमपि नाम विश्रमं लभेय ।

(इति दण्डकाष्ठमवलम्ब्य स्थितः ।)

॥ प्रवेशकः ॥

(ततः प्रविशति यथोद्दिष्टपरिवारो राजा ।)

राजा—कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

गण्डस्योपरि पिटकाः संवृत्ताः । ह्यः पूर्वेद्युरित्यर्थः । किलास्मास्ववहीनेषु तत्रभवतो मृगानुसारिणः आश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम ममाधन्यतया दर्शिता । तत्र रात्रौ राज्ञा विदूषकस्याग्रतः शकुन्तलादर्शनादिकं किंचित्सूचितमित्यनुसंधेयम् । अयमर्थः, तामेवाश्रमललामभूतामित्यनेन वक्ष्यमाणेन च गम्यते । सांप्रतं नगरगमनस्य कथामपि न करोति । अद्य सविशेषं तदेव चिन्तयतो मे प्रभातमासीदक्ष्णोः । अनेनाक्षिनिमीलनाभावो गम्यते । का गतिः । यावदिमं कृतोपचारपरिकर्माणं पश्यामि । एष स्वहस्तावापतूणीरबाणासनहस्ताभिः वनपुष्पमालाधारिणीभिः परिवृत इत एवागच्छति वयस्यः । अत्र यवनीशब्देन राज्ञः शस्त्रधारिण्य उच्यन्ते । यथोक्तं शब्दार्णवे—'किराती चामरधरा यवनी शस्त्रधारिणी ।' भवतु अङ्गभङ्गविकल इव भूत्वा स्थास्यामि । यद्येवमपि नाम विश्रामं लभेय । दण्डकाष्ठं यष्टिमवलम्ब्य आधारं कृत्वा स्थितः । प्रवेशकः ॥

ततः परमङ्कः प्रस्तूयते । यथोद्दिष्टपरिवारः विदूषकसंदिष्टपरिजनः । **कामं प्रियेति** ॥ प्रिया शकुन्तला काममत्यर्थं न सुलभा ऋषिसंबन्धि-

(स्मितं कृत्वा) एवमात्माभिप्रायसंभावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते। तथाहि—

स्निग्धं वीक्षितमन्यतोऽपि नयने यत्प्रेरयन्त्या तया
यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव।
मा गा इत्युपरुद्धया यदपि सा सासूयमुक्ता सखी
सर्वं तत्किल मत्परायणमहो कामी स्वतां पश्यति ॥२॥

कन्यात्वेन दुःसाध्या। मनस्तु तद्भावदर्शनाश्वासि। तस्या भावानां अखिलानुभावानां दर्शनेन आश्वासि संतुष्यत्। आश्वासे हेतुमाह—मनसिजेऽकृतार्थे अनिर्वर्तितप्रयोजने सत्यपि। मन्मथस्य प्रयोजनं मिथुनीकरणम्। उभयोः स्त्रीपुंसयोः प्रार्थना अन्योन्याभिलाषः। अनेन गम्यमानोऽभिलाषोऽत्राङ्के बीजमित्यनुसंधेयम्। 'अङ्के बीजबिन्दुसमन्वित' इत्युक्तेः। मनस्तु तद्भावदर्शनाश्वासीत्यत्र भाविरतेर्गम्यमानत्वात् संकल्प इति तृतीयावस्था दर्शिता। 'मनोरथः स्यात्संकल्पस्तत्समागमगोचरः' इति। 'मनोरथाश्वासवशादन्तः साक्षात्प्रतीयते। हृज्जनःसङ्गसंकल्प इति कैश्चिदुदीरितः॥' इत्युक्तेः। स्मितं कृत्वा हासं विधाय। वक्ष्यमाणमर्थं मनसि निधाय आत्मानमपहास्येत्यर्थः। **एवमिति॥** एवं वक्ष्यमाणप्रकारेण आत्मनः स्वस्य अभिप्रायेण अभिलाषेण संभाविता कल्पिता इष्टजनस्य चित्तवृत्तिः अभिलाषः येन सः। विडम्ब्यते अपहास्यते। यथाहमस्यामभिलाषी तद्वदियमपि मय्यभिलाषिणीति कल्पनापरो लिप्सतीति भावः। परिहासवृत्तिं विवृणोति—**स्निग्धमिति॥** अन्यतोऽपि यत्र कुत्रापि नयने प्रेरयन्त्या व्यापारन्त्या तया शकुन्तलया कृतं स्निग्धं प्रसन्नं वीक्षितं वीक्षणं यत्। नितम्बयोः गुरुतया भारेण विलासादिव मन्दं यातं शनैर्यातं यत्। मा गाः न गच्छेति उपरुद्धया वारितया सखी प्रियंवदा सासूयं सेर्ष्यं उक्तेति यत्। तत्सर्वं स्निग्धवीक्षणविलासमन्दयानसासूयवचनरूपं चाखिलम्। मत्परायणम् अहं परायणमाश्रयो यस्य तत्तथोक्तम्। अहो आश्चर्यम्। अत्राश्चर्यकारणमन्यथाप्युपपद्यमानानां भावानामात्मविषयत्वात् अनुरूपमिति मन्तव्यम्। अर्थान्तरन्यासमाह—**कामीत्यादि॥** कामी कामुकः

विदूषकः—(तथा स्थित एव) भो वअस्स, हत्था मे ण पसरन्ति । वाआमेत्तं एव्व । विजई होहि ।

(तथा स्थित एव) भो वयस्य, हस्तौ मे न प्रसरतः । वाङ्मात्रमेव । विजयी भव ।

राजा—कुतोऽयं गात्रोपघातः ।

विदूषकः—कुदो किल सअं अच्छी आउलीकरिअ अस्सुकारणं पुच्छेसि ।

कुतः किल स्वयमक्षिणी आकुलीकृत्याश्रुकारणं पृच्छसि ।

राजा—न खल्ववगच्छामि ।

विदूषकः—भो वअस्स, जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो पहावेण, उद णईवेअस्स ।

भो वयस्य, यद्वेतसः कुब्जलीलां विडम्बयति, तत्किमात्मनः प्रभावेण, उत नदीवेगस्य ।

राजा—नदीवेगस्तत्र कारणम् ।

विदूषकः—मम वि भवं । ममापि भवान् ।

राजा—कथमिव ।

विदूषकः—एव्वं राअकज्जाणि उज्झिअ तारिसेसु आउलप्पदेसेसु वणचरवुत्तिणा तुए होदव्वं । जं सच्चं पच्चहं सावदसमुच्छा-

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स्वतां स्वकीयत्वम् इष्टवस्तुनीति शेषः । पश्यति जानाति । तथा स्थित एव पूर्वोक्तप्रकारेणैव स्थितः । भो वयस्य हस्तौ मे न प्रसरतः । वाङ्मात्रमेव प्रसरतीति संबन्धः । विजयी भव । अयं गात्रोपघातः अङ्गवैकल्यम् । कुतः कस्मात् । कुत इति प्रश्ने । कुतः किल स्वयमेव अक्षिणी आकुलीकृत्य अश्रुकारणं पृच्छसि । न खल्ववगच्छामि । खलु जिज्ञासायाम् । भो वयस्य यद्वेतसः कुब्जलीलां विडम्बयति तत्किमात्मनः प्रभावेण उत नदीवेगस्य ।

रणेहिं संखोहिअसंधिबन्धाणं मम गत्ताण अणीसो म्हि संवुत्तो । ता पसादइस्सं । विसज्जेहि मं एक्काहं वि दाव विस्समिदुं ।

एवं राजकार्याण्युज्झित्वा तादृशेष्वाकुलप्रदेशेषु वनचरवृत्तिना त्वया भवितव्यम् । यत्सत्यं प्रत्यहं श्वापदसमुत्सारणैः संक्षोभितसंधिबन्धानां मम गात्राणामनीशोऽस्मि संवृत्तः । तत्प्रसादयिष्यामि । विसर्जय मामेकाहमपि तावद्विश्रमितुम् ।

राजा—(स्वगतं) अयं चैवमाह । ममापि काश्यपसुतामनुस्मृत्य मृगयाविक्लबं चेतः । कुतः ।

> **न नमयितुमधिज्यमस्मि शक्तो**
> **धनुरिदमाहितसायकं मृगेषु ।**
> **सहवसतिमुपेत्य यैः प्रियायाः**
> **कृत इव मुग्धविलोकितोपदेशः ॥ ३ ॥**

विदूषकः—(राज्ञो मुखं विलोक्य) अत्तभवं किं वि हिअए करिअ मन्तेदि । अरण्णे क्खु मए रुदिअं ।

(राज्ञो मुखं विलोक्य) अत्रभवान्किमपि हृदये कृत्वा मन्त्रयते । अरण्ये खलु मया रुदितम् । Cry in the wilderness

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ममापि भवान् । यस्मादेवं राजकार्याण्युज्झित्वा तादृशेष्वेव आकुलप्रदेशेषु त्वया वनचरवृत्तेन भवितव्यम् । तस्मात् सत्यं प्रत्यहं श्वापदसमुत्सारणैः संक्षोभितसंधिबन्धानां मे गात्राणामनीशोऽस्मि संवृत्तः । तस्मात्प्रसादयिष्यामि । विसर्जय मामेकाहमपि विश्रमितुम् । अनुस्मृत्य अनुचिन्त्य । मृगया विक्लबं विह्वलं पराङ्मुखमित्यर्थः । **न नमयितुमिति** ॥ स्पष्टोऽर्थः । तत्र भवान् किमपि हृदये कृत्वा मन्त्रयते । अरण्ये रुदितं मया । आज्ञापयतु भवान् ।

राजा—(सस्मितं) किमन्यत् । अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितोऽस्मि ।

विदूषकः—चिरं जीअ । चिरं जीव । (इति गन्तुमिच्छति ।)

राजा—वयस्य, तिष्ठ । सावशेषं मे वचः ।

विदूषकः—आणवेदु भवं । आज्ञापयतु भवान् ।

राजा—विश्रान्तेन भवता ममान्यस्मिन्ननायासे कर्मणि सहायेन भवितव्यम् ।

विदूषकः—किं मोदअखण्डिआए । किं मोदकखण्डिकायाम् ।

राजा—यत्र वक्ष्यामि ।

विदूषकः—गहिदो खणो । गृहीतः क्षणः ।

राजा—कः कोऽत्र भोः ।

(प्रविश्य)

दौवारिकः—(प्रणम्य) आणवेदु भट्टा । आज्ञापयतु भर्ता ।

विश्रान्तेन भवता ममान्यस्मिन् अनायासे कर्मणि सहायेन भवितव्यम् । अन्यस्मिन् कर्मणि शकुन्तलागोचरप्रसङ्ग इत्यर्थः । अत्र शकुन्तलां प्रति राज्ञः उपायेन प्रवर्तनस्य गम्यमानत्वात् प्रयत्न इति द्वितीयावस्था दर्शितेति मन्तव्यम् । यथोक्तं—'प्रयत्नस्तु फलप्राप्तौ प्रवर्तनमुपायतः' इति । अत्र बिन्दुप्रयत्नानुगमनं प्रतिमुखसंधिरिति मन्तव्यम् । 'लक्ष्यालक्ष्यस्तदुद्भेदो यत्र प्रतिमुखं तु तत्' इति । अस्याङ्गानि विलासादीनि । 'विलासः परिसर्पश्च विधूतं शमनर्मणी । नर्मद्युतिः प्रगमनं निरोधः पर्युपासनम् ॥ वज्रं पुष्पं परिन्यासो वर्णसंहार इत्यपि ।' इति त्रयोदशाङ्गानि । किं मोदकखण्डनेषु । यत्र वक्ष्यामि । यस्मिन् कर्मणि सहायेन भवितव्यमिति कथयिष्यामि तस्मिन् कर्मणीत्यर्थः । गृहीतः क्षणः । अत्र क्षणशब्दो व्यापारान्तररहितस्थितौ वर्तते । 'निर्व्यापारस्थितौ कालविशेषोत्सवयोः क्षणः' इत्यमरः । आज्ञापयतु भर्ता । परिजनैर्भर्तेति

राजा—रैवतक, सेनापतिस्तावदाहूयताम् ।

दौवारिकः—तह । तथा । (इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य) एसो अण्णावणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी चिट्ठइ । उवसप्पदु अज्जो ।

एष आज्ञापनोत्कण्ठो भर्तेतो दत्तदृष्टिस्तिष्ठति । उपसर्पत्वार्यः ।

सेनापतिः—(राजानमवलोक्य) अदृष्टदोषे स्वामिनि मृगया केवलं गुण एव संवृत्ता । तथा हि देवः

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु स्वेदलेशैरभिन्नम् ।
अपचितमपि गात्रं व्यायतत्वादलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतश्वापदप्रचारमरण्यम् । किमद्यापि स्थीयते ।

-वाच्यम् । यथोक्तं—'स्वामी चैवेति नृपतिर्भृत्यैर्भर्तेति चाधमैः ।' इति । रैवतकेति दौवारिकस्य नाम । एष आज्ञापनोत्कण्ठो भर्ता इतो दत्तदृष्टिस्तिष्ठति । उपसर्पत्वार्यः । उत्कण्ठः उद्ग्रीवः । दिण्ण इत्यत्र स्वप्नादिपाठादित्वम् । 'पञ्चदशदत्तपञ्चशति णः' इति णत्वम् । अदृष्टदोष इति ॥ मृगयार्थो विहारः परिश्रमः । अदृष्टाः अलक्षिताः कार्श्यादयः यस्मिन्स तथोक्तः । सगुणः गुणसहितः संवृत्तः । तदेवोपपादयति—तथा हीति ॥ देव इत्यादि । अनवरते धनुषि ज्यायाः मौर्व्याः आस्फालनेन आकर्षणेन क्रूरः कठिनः पूर्वः पूर्वभागः यस्य तत्तथोक्तम् । रविकिरणसहिष्णु सूर्यकिरणसहनशीलम् । अलंकृञित्यादिना इष्णुच् । अभिन्नं असंपृक्तम् । व्यायतत्वात् व्यायामवत्त्वात् अपचितमपि कृशमपि । प्राणसारं प्राणेन शक्त्या सारम् उत्कृष्टं सत् । अलक्ष्यम् अपचितमित्यलक्ष्यं गात्रं देवो बिभर्तीति संबन्धः । निगृहीतश्वा-

राजा—मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माढव्येन ।

सेनापतिः—(जनान्तिकं) सखे, स्थिरप्रतिबन्धो भव । अहं ताव-त्स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशं) प्रलपत्वेष वैधेयः । ननु प्रभुरेवात्र निदर्शनम् ।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।
उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥५॥

विदूषकः—अत्तभवं पकिदिं आपण्णो । तुमं दाव अडवीदो अडवीं आहिण्डन्तो णरणासिआलोलुपस्स कस्स वि जुण्णरिच्छस्स मुहे पडिस्ससि ।

पदप्रचारं निगृहीतो निरुद्धः श्वापदानां हिंस्रपशूनां व्याघ्रादीनां प्रचारः संचारो यस्मिंस्तत्तथोक्तम् । किमद्यापि स्थीयते । किमित्याक्षेपे । मृगयापवादिना मृगयामपवदति दूषयतीति तथोक्तस्तेन । माढव्य इति विदूषकस्य नाम । प्रलपतु । यद्वा तद्वा भाषतां । वैधेयः अज्ञः । 'अज्ञमूढयथाजातमूर्खवैधेयबालिशाः' इत्यमरः । प्रभुरेव निदर्शनं ननु, दृष्टान्तः खलु । मृगयानुगुण इति शेषः । **मेदश्छेदेत्यादि** ॥ मेदसः छेदेन कृशमुदरं यस्य तत्तथोक्तम् । लघु गौरवशून्यं सत् उत्थानयोग्यमुद्गमनार्हमश्वारोहणादिव्यापारक्षममित्यर्थः । सत्त्वानां प्राणिनां भयक्रोधयोः सतोः विकृतिमत् अपरित्यक्तविकृतिकं भीतं क्रुद्धमित्यर्थः । चले चञ्चले लक्ष्ये इषवः सिध्यन्ति निष्पद्यन्ते सफलप्रयोगा भवन्तीति यावत् । उत्कर्षः अतिशयः । अस्तीति शेषः । मृगयां व्यसनमिति मिथ्या हि मृषैव वदन्ति । व्यसनं कामजो दोषः । 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे' इत्यमरः । ईदृक् एवंविधो विनोदः क्रीडा । कुतः कस्मात् । अत्र काकुरनुसंधेया । नान्यस्मादित्यर्थः । अत्र भवान् प्रकृतिमापन्नः । त्वं तावत्

अत्रभवान्प्रकृतिमापन्नः । त्वं तावदटवीतोऽटवीमाहिण्डमानो नरनासिकालोलुपस्य कस्यापि जीर्णऋक्षस्य मुखे पतिष्यसि ।

राजा—भद्र सेनापते, आश्रमसंनिकृष्टे स्थिताः स्मः । अतस्ते वचो नाभिनन्दामि । अद्य तावत्

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विस्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥६॥

सेनापतिः—यत्प्रभविष्णवे रोचते ।

राजा—तेन हि निवर्तय पूर्वगतान्वनग्राहिणः । यथा न मे सैनिकास्तपोवनमुपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

अटवीतोऽटवीं भ्रमन् नरमांसलोलुपस्य कस्यापि जीर्णऋक्षस्य मुखे निपतिष्यसि । जुण्ण इत्यत्र उलजीर्ण इतीकारस्योत्वम् । किं बहुना । विवक्षितेन मृगयानिवृत्तिकथनेनेति शेषः । तव वचो नाभिनन्दामि, न संमन्ये । **अद्येत्यादि** ॥ अद्य अत्राह्नि । तावत् साकल्येन । **गाहन्तामिति** ॥ महिषाः निपानसलिलमाहावसलिलम् । 'आहावस्तु निपानं स्यात्' इत्यमरः । छायासु वृक्षच्छायासु बद्धकदम्बकं कृतयूथं रोमन्थं हनुसंचलनं अभ्यस्यतु आवर्तयतु । वराहततिभिः सूकरयूथैः पल्वले वेशन्ते मुस्तानां क्षतिः अवदारणं विस्रब्धं यथा तथा क्रियताम् । शिथिलज्याबन्धं श्लथमौर्वीकम् अवरोपितगुणमित्यर्थः । विश्रामं विश्रान्तिं लभताम् । विश्रामशब्दः पाणिनीये 'नोदात्तोपदेशस्य मान्तस्यानाचमेः' इति वृद्धिप्रतिषेधेऽपि व्याकरणान्तरसिद्धत्वात् साधुः । तथा च भवभूतिनाप्युक्तं 'विश्रामो हृदयस्य यत्र' इति । यत् प्रभविष्णवे स्वामिने रोचते स्वदते तत्क्रियताम् । 'रुच्यर्थानां प्रीयमाणः' इति संप्रदानसंज्ञा । तेन हि अस्मदभीष्टसंमतया हेतुना । वनग्राहिणः वनावरोधकान् वागुरिकानित्यर्थः । निवर्तय प्रत्यावर्तय । यथा दूरात् परिहरिष्यन्ति तथा निषेद्धव्याः । निषेधकारणमाह—**शमप्रधानेष्विति** ॥ शमः

शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्तास्तदन्यतेजोऽभिभवाद्वमन्ति ॥७॥

सेनापतिः—यदाज्ञापयति स्वामी ।

विदूषकः—धंसदु दे उच्छाहवुत्तन्तो । गच्छ दासीएउत्त ।
ध्वंसतां त उत्साहवृत्तान्तः । गच्छ दास्याः पुत्र ।

(निष्क्रान्तः सेनापतिः ।)

राजा—(परिजनं विलोक्य) अपनयन्तु भवन्तो मृगयावेषम् । रैवतक, त्वमपि स्वं नियोगमशून्यं कुरु ।

परिजनः—जं देवो आणवेदि । यद्देव आज्ञापयति ।

(इति निष्क्रान्तः ।)

विदूषकः—किदं भवदा दाणिं णिम्मच्छिअं । संपदं एदस्सिं पादवच्छाआए अविरललदाविदाणसणाहे आसणे णिसीददु भवं, जाव अहं वि सुहासीणो होमि ।

कृतं भवतेदानीं निर्मक्षिकम् । सांप्रतमेतस्यां पादपच्छायायामविरललतावितानसनाथे आसने निषीदतु भवान्, यावदहमपि सुखासीनो भवामि ।

शान्तिः प्रधानं मुख्यो गुणो येषां तेषु । गूढमप्रकाशं दाहात्मकं दाहस्वभावं तेजः प्रभावोऽस्ति । स्पर्शानुकूलाः स्पर्शे अनुकूलाः सूर्यकान्ता इव अन्यतेजोऽभिभवात् तेजोऽन्तरतिरस्कारात् गूढं तत् तेजः वमन्ति उद्गिरन्ति । वमन्तीत्यस्य कर्तृसापेक्षत्वात्तपोधना इति विभक्तिपरिणामः कर्तव्यः । दर्शिते उत्साहवृत्तान्ते । गच्छ दास्याः पुत्र । दास्याः पुत्रेत्यत्र 'षष्ठ्या आक्रोश' इत्यलुक् । भवत्य इति ॥ मृगयावेषं मृगयार्थाकल्पं हरितकञ्चुकादिकमपनयन्तु । नियोगमधिकारमशून्यं कुरु । सनाथं कुर्वित्यर्थः । यद्देव आज्ञापयतीत्युक्त्वा निष्क्रान्तः । कृतं भवतेदानीं निर्मक्षिकम् । मक्षिकाभावः निर्मक्षिकम् । 'अव्ययं विभक्ति—'

राजा—गच्छाग्रतः ।

विदूषकः—एदु एदु भवं । एत्वेतु भवान् ।

(इत्युभौ परिक्रम्योपविष्टौ)

राजा—माढव्य, अनवाप्तचक्षुःफलोऽसि । येन त्वया दर्शनीयं न दृष्टम् ।

विदूषकः—णं भवं अग्गदो मे वट्टदि । ननु भवानग्रतो मे वर्तते ।

राजा—सर्वः खलु कान्तमात्मीयं पश्यति । अहं तु तामेवाश्रमललामभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतं) होदु । ण से अवसरं दाइस्सं । (प्रकाशं) भो वअस्स, अज्ज दे तावसकण्णआ किं अब्भत्थणीआ दीसदि ।

(स्वगतं) भवतु । नास्यावसरं दास्यामि । (प्रकाशं) भो वयस्य, अद्य ते तापसकन्यका किमभ्यर्थनीया दृश्यते ।

राजा—सखे, न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

इत्यादिना अर्थाभावेऽव्ययीभावः । सांप्रतमेतस्यां पादपच्छायायामविरललतावितानसनाथे आसने निषीदतु भवान् । यावदहमपि सुखासीनो भवामि । एत्वेतु भवान् । सखे वयस्य अनवाप्तचक्षुःफलोऽसि, अलब्धनयनप्रयोजनोऽसि । येन त्वया दर्शनीयं द्रष्टव्यं न दृष्टम् । तस्मादिति पूर्ववाक्येन संबन्धः । ननु भवानग्रतो मे वर्तते । तद्दर्शनीयस्त्वं दृश्यसे । तस्मादवाप्तचक्षुःफलोऽस्मीति भावः । **सर्वः खल्विति** ॥ सर्वः सकलो जनः आत्मीयं स्वीयं कान्तं मनोहरं पश्यति खलु मन्यते । **अहं त्विति** ॥ आश्रमललामभूताम् । 'ललामास्त्री ललामापि प्रभावे पुष्करे ध्वजे । श्रेष्ठे भूषापुण्ड्रशृङ्गपुच्छचिह्नविलिङ्गके ॥' इति यादवः । तामेव पूर्वप्रशंसितामेव अधिकृत्य उद्दिश्य ब्रवीमि । भवतु नास्यावसरं दास्यामि । अवसरं वागवसरम् । भो वयस्य अद्य ते तापसकन्यका किमभ्यर्थनीया दृश्यते । **सुरयुव**-

सुरयुवतिसंभवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।
अर्कस्योपरि शिथिलं च्युतमिव नवमालिकाकुसुमम् ॥८॥

विदूषकः—(विहस्य) भो वअस्स, जह कस्स वि पिण्डखज्जूरेहिं उव्वेजिदस्स तिन्तिणीफळे अहिळासो भवे, तह इत्थिआरअणपरिभाविणो भवदो इअं अब्भत्थणा ।

(विहस्य) भो वयस्य, यथा कस्यापि पिण्डखर्जूरैरुद्वेजितस्य तिन्त्रिणीफले अभिलाषो भवेत्, तथा स्त्रीरत्नपरिभाविनो भवत इयमभ्यर्थना ।

राजा—न तावदेनां पश्यसि, येनैवमवादीः ।

विदूषकः—तं क्खु रमणिज्जं एव्व जं भवदो वि विम्हअं उप्पादेदि ।

तत्खलु रमणीयमेव यद्भवतोऽपि विस्मयमुत्पादयति ।

राजा—वयस्य, किं बहुना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ ९ ॥

तीति ॥ मुनेः कण्वस्यापत्यं दुहिता सुरयुवतिसंभवं मेनकासंभूतं तदुज्झिताधिगतं तया मेनकया उज्झितं त्यक्तम् । अधिगतं प्राप्तं किल । किलेति वार्तायाम् । शेषं सुगमम् । भो वयस्य यथा कस्यापि पिण्डखर्जूरैः खाद्यविशेषैरुद्वेजितस्य तिन्त्रिणीफले अभिलाषो भवेत्, तथा स्त्रीरत्नपरिभाविनो भवत इयमभ्यर्थना । तत्खलु रमणीयमेव, यद्भवतोऽपि विस्मयमुत्पादयति । **चित्रे निवेश्येति** ॥ विधिना ब्रह्मणा चित्रे आलेख्ये निवेश्य परिकल्पितः संपादितः सत्त्वस्य प्राणानां योगः संबन्धः यस्याः सा । यथा वस्तु रमणीयं भवति तथा चित्रे कर्तुं शक्यत इति चित्रे निवेश्येत्युक्तम् । अनेन सर्वाङ्गा-

विदूषकः—जइ एव्वं, पच्चादेसो क्खु रूववदीणं ।
यद्येवं, प्रत्यादेशः खलु रूपवतीनाम् ।

राजा—इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
रनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥ १० ॥

नवद्यत्वमुक्तम् । अत्रासंतुष्टः पक्षान्तरमाह—**रूपोच्चयेनेति** ॥ रूपाणां चन्द्राद्युपमानवस्तुसंबन्ध्याकारविशेषाणाम् उच्चयेनैव उपादानकारणेन मनसा साधनेन कृता नु निर्मिता किम् । अनेन करतलस्पर्शक्लेशितेभ्यः अङ्गेभ्यो मनोनिर्मितान्यङ्गानि सुकुमाराणीति गम्यते । वितर्कद्वये कारणमाह—धातुर्विभुत्वं सामर्थ्यं तस्याः शकुन्तलाया वपुश्च अनुचिन्त्य विचार्य स्थितवतो मे सा शकुन्तला अपरा अन्या अपूर्वा स्त्रीरत्नसृष्टिः प्रतिभातीति यत् तस्मादिति संबन्धः । एतदारभ्य रूपादिगुणानां वर्णितत्वाद्गुणकीर्तनं नाम चतुर्थावस्था सूचिता । 'भवेद्गुणस्तुतिस्तस्य रूपादिगुणकीर्तनम्' इत्युक्तेः । यद्येवं प्रत्यादेशः खलु रूपवतीनाम् । प्रत्यादेशो निराकृतिरित्यमरः । **अनाघ्रातमित्यादि** ॥ अनाघ्रातम् अनुपात्तगन्धं पुष्पमेव । अनेन सौरभ्यमुक्तम् । कररुहैः नखैः अलूनमच्छिन्नं किसलयमेव । अनेन सौकुमार्यमुक्तम् । अनाविद्धं असमुत्कीर्णं रत्नमेव । अनेन कान्तिमत्त्वमुक्तम् । अनास्वादितरसम् अनास्वादितरुचि नवं मधु क्षौद्रमेव । अनेन आस्वाद्यत्वमुक्तम् । पुण्यानामनुभवितृसंबन्धिनां, अखण्डमन्यूनं फलमेव । अनेन अत्यन्तस्पृहणीयत्वमुक्तम् । चशब्दो वाक्यसमुच्चये । एभिर्विशेषणैः केनापि नानुभूतेत्युक्तं भवति । कन्यकेति च । तद्रूपं तस्या रूपं वा । इहास्मिन् रूपविषये विधिः कं भाग्यवन्तं भोक्तारमनुभवितारं समुपस्थास्यति न जाने नावगच्छामि । 'किंवृत्ते लिप्सायाम्' इति लृट् । अत्र राज्ञ इष्टार्थविषयकमोहस्य गम्यमानत्वात् विलासो नाम प्रतिमुखसंधेः प्रथमाङ्गमुक्तं भवति । 'इष्टार्थविषयो मोहो विलास इति मन्वते ।' तेन

विदूषकः—तेण हि लहु परित्ताअदु णं भवं । मा कस्स वि तवस्सिणो इङ्गुदीतेल्लचिक्कणसीसस्स हत्थे पडिस्सदि ।

तेन हि लघु परित्रायतामेनां भवान् । मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति ।

राजा—परवती खलु तत्रभवती । न च संनिहितोऽत्र गुरुजनः ।

विदूषकः—अत्तभवन्तं अन्तरेण कीरिसो से दिट्ठिराओ ।

अत्रभवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः ।

राजा—निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः । तथापि तु—

अभिमुखे मयि संहृतमीक्षितं
हसितमन्यनिमित्तकृतोदयम् ।
विनयवारितवृत्तिरतस्तया
न विवृतो मदनो न च संवृतः ॥ ११ ॥

हि पूर्वोक्तेन गुणवत्त्वेन हेतुना लघु शीघ्रं परित्रायतां भवान् । यथा मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति । अत्र परिहासस्य गम्यमानत्वात् नर्मेति संध्यङ्गमुक्तं भवति । 'परिहासवचो नर्म यच्चोचितमुदीरितम्' इति । तत्रभवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः चक्षुःप्रीतिरभिलाष इत्यर्थः । अत्र अन्तरेणेत्ययं निपात उद्देश्यार्थे वर्तते । 'अन्तरान्तरेणयुक्ते' इति द्वितीया । तथा मालविकायां प्रयुक्तम्—अइरप्पउत्तोवदेसं णट्टअं अन्तरेण कीरिसी मालविअत्ति । एवमभिलाषं कथयति—**अभिमुखे मयीत्यादि** ॥ मयि अभिमुखे संमुखे ईक्षितं दर्शनं संहृतं लब्धमपि निवर्तितम् । अनेन पूर्वं यथेच्छं पश्यतीति गम्यते । हसितम् अभिलाषजनितो हासः । अन्यनिमित्तं कृतोदयं अभिलाषव्यतिरेकेण कृतः उदयः यस्य तत्तथोक्तम् । अनेन अभिलाषः प्रच्छादित इति गम्यते । हासोदयो विलासस्यानुभाव इति लाक्षणिकैरुक्तम् । 'अभिलाषे पुनर्हर्षहासकान्तदृगादयः' इति । अतः अस्मात्कारणात् **मदनो** विनयवारितवृत्तिः सन् विनयेन शीलेन वारिता निरुद्धा वृत्तिः प्रसरो **यस्य**

विदूषकः—किंणु क्खु सा दिट्ठमेत्तस्स तुह अंकं आरोहदि ।

किंनु खलु सा दृष्टमात्रस्य तवाङ्कमारोहति ।

राजा—मिथःप्रस्थाने पुनः शालीनतयापि काममाविष्कृतो भाव-स्तत्रभवत्या । तथा हि ।

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ १२ ॥

विदूषकः—जइ एव्वं गहीदपाहेओ होहि । किदं तुए उववणं तवोवणं त्ति पेक्खामि ।

यद्येवं गृहीतपाथेयो भव । कृतं त्वयोपवनं तपोवनमिति पश्यामि ।

राजा—सखे, तपस्विभिः कैश्चित्परिज्ञातोऽस्मि । चिन्तय ताव-त्केनापदेशेन सकृदप्याश्रमे वसामः ।

विदूषकः—को अवरो अवदेसो । णं भवं राआ । णीवारछट्ठ-भाअं तावसा अम्हाणं उवहरन्तु त्ति ।

तथोक्तः । तया शकुन्तलया न विवृतः न प्रकटीकृतः, न संवृतश्च न पिहितश्च । किं नु खलु सा दृष्टमात्रस्यैव तवाङ्कमारोहति । शालीनतया जातो भावोऽभिलाषः भूयिष्ठं बहुतमम् आविष्कृतः प्रकाशितः । कथमाविष्कृत इत्याकाङ्क्षायां तत्प्रकारमाह—**दर्भाङ्कुरेणेति** ॥ शाखास्विति बहुवचना-द्गम्यमानेन वासःसंकल्पनाबाहुल्येन बहुशो भावाविष्करणं गम्यते । यद्येवं गृहीतपाथेयो भव । कृतं त्वयोपवनं तपोवनमिति पश्यामि । पथि साधु पाथेयम् । 'पथ्यतिथिवसतिस्वपतेर्ढञ्' इति ढञ्प्रत्ययः । गृहीतं पाथेयं येन स तथोक्तः । गृहीतपाथेयो भवेत्यनेन शकुन्तलासमागमाय संनद्धो भवे-त्ययमर्थो गम्यते । **सखे कैश्चिदित्यादि** ॥ सकृदपि एकवारमपीत्यर्थः ।

कोऽपरोऽपदेशः । ननु भवान्राजा । नीवारषष्ठभागं तापसा अस्माकमुपहरन्त्विति ।

राजा—मूर्ख, अन्यद्भागधेयमेतेषां रक्षणे निपतति, यद्रत्नराशीनपि विहायाभिनन्द्यम् । पश्य ।

> **यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलम् ।**
> **तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ॥ १३ ॥**

(नेपथ्ये)

हन्त, सिद्धार्थौ स्वः ।

राजा—(कर्णं दत्त्वा) अये, धीरप्रशान्तः स्वरः । तपस्विभिर्भवितव्यम् ।

(प्रविश्य)

दौवारिकः—जेदु भट्टा । एदे दुवे इसिकुमारआ पडिहारभूमिं उवट्ठिदा ।

जयतु भर्ता । एतौ द्वौ ऋषिकुमारौ प्रतिहारभूमिमुपस्थितौ ।

राजा—तेन ह्यविलम्बितं प्रवेशय तौ ।

दौवारिकः—अअं पवेसेमि । अयं प्रवेशयामि ।

(इति निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य)

कोऽपरोऽपदेशः । भवान् ननु राजा । नीवारषड्भागं तापसा अस्माकमुपहरन्त्विति । **यदुत्तिष्ठतीति** ॥ वर्णेभ्यो ब्राह्मणादिभ्य उत्तिष्ठति उदेति । क्षयि क्षयशीलम् । जिदृक्षीत्यादिना इनिः । क्षय्यं क्षेतुं शक्यं, न क्षय्यम् अक्षय्यम् । 'क्षय्यजय्यौ शक्यार्थे' इति निपातनात्साधुः । नः तपःषड्भागं तपसः षष्ठो भागो षड्भागः । **नेपथ्य इत्यादि** ॥ हन्त हर्षे । सिद्धार्थौ स्वः । कृतार्थौ भवावः । अनयोः कृतार्थत्वं राज्ञस्तपोवनस्थितेरिति मन्तव्यम् । जयतु भवान् । एतौ खलु द्वावृषिकुमारौ प्रतिहारभूमिमुपस्थितौ । अयं प्रवेशयामि ।

इदो इदो भवन्तौ । इत इतो भवन्तौ ।

(उभौ राजानं विलोकयतः ।)

प्रथमः—अहो दीप्तिमतोऽपि विश्वसनीयताऽस्य वपुषः । अथ वोपपन्नमेतदृषिभ्यो नातिभिन्ने राजनि । कुतः ।

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगादयमपि तपः प्रत्यहं संचिनोति ।
अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥१४॥

द्वितीयः—गौतम, अयं स बलभित्सखो दुष्यन्तः ।

प्रथमः—अथ किम् ।

द्वितीयः—तेन हि—

नैतच्चित्रं यदयमुदधिश्यामसीमां धरित्री-
मेकः कृत्स्नां नगरपरिघप्रांशुबाहुर्भुनक्ति ।
आशंसन्ते सुरयुवतयस्त्यक्तभोगा हि दैत्यै-
रस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे ॥ १५ ॥

इत इतो भवन्तौ । नातिभिन्ने नातिपृथग्भूते सदृश इत्यर्थः । कुत इति प्रश्ने । **अध्याक्रान्तेति** ॥ सर्वभोग्ये सर्वेषामुपभोगार्हे आश्रमे धर्माचरणस्थाने अमुनाप्यनेनापि वसतिः स्थितिः अध्याक्रान्ता स्वीकृता । रक्षायोगात् प्रजापालनसंबन्धात् तपः संचिनोति । तथा चोक्तं विज्ञानेश्वरेण—अभिषेकादिगुणयुक्तस्य राज्ञः प्रजापालनं परमो धर्म इति । केवलमेवार्थे । शेषं स्पष्टम् । **नैतच्चित्रमिति** ॥ भुनक्ति रक्षति । सुरयुवतयो दैत्यैर्हेतुना त्यक्तभोगा विसृष्टसुखाः सत्यः । अधिगता ज्या येन तत् अधिज्यं तस्मिन् धनुषि पौरुहूते वज्रे विजयमाशंसन्ते ।

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) अभिवादये भवन्तौ ।

उभौ—स्वस्ति भवते । (इति फलान्युपहरतः ।)

राजा—(सप्रणामं परिगृह्य) आज्ञापयितुमिच्छामि ।

उभौ—विदितो भवानाश्रमसदामिहस्थः । तेन भवन्तं प्रार्थयन्ते ।

राजा—किमाज्ञापयन्ति ।

उभौ—तत्रभवतः कण्वस्य महर्षेरसांनिध्याद्रक्षांसि न इष्टिविघ्नमुत्पादयन्ति । तत्कतिपयरात्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

राजा—अनुगृहीतोऽस्मि ।

विदूषकः—(अपवार्य) इअं दाणिं दे अणुऊलअरा अब्भत्थणा ।
(अपवार्य) इयमिदानीं तेऽनुकूलतराभ्यर्थना ।

राजा—(स्मितं कृत्वा) रैवतक, मद्वचनादुच्यतां सारथिः—सबाणासनं रथमुपस्थापयेति ।

दौवारिकः—जं देवो आणवेदि । यद्देव आज्ञापयति ।

(इति निष्क्रान्तः ।)

इच्छन्ति । 'आङः शासु इच्छायाम्' इत्यात्मनेपदम् । उपहरतः समर्पयतः । आज्ञापयितुं आज्ञां प्रयोजयितुम् इच्छामि । भवत्कर्तृकामाज्ञापनामिच्छामीत्यर्थः । भवान् आश्रमवासिनां विदितः । 'मतिबुद्धिपूजार्थेभ्यश्च' इति वर्तमाने क्तः । 'क्तस्य च वर्तमाने' इति षष्ठी । इहस्थः अत्रस्थः । 'सुपि स्थः' इति कप्रत्ययः । तेन कारणेन प्रार्थयन्ते । आश्रमवासिन इति शेषः । असांनिध्यात् असंनिधानादित्यर्थः । कतिपयरात्रं 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः' इत्यच्प्रत्ययः समासान्तः । इयमिदानीमनुकूलतरा प्रेरणा । उपस्थापय उपस्थितं कुरु ।

उभौ—(सहर्षं)

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः ॥ १६ ॥

राजा—(सप्रणामं) गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ—विजयस्व । (इति निष्क्रान्तौ ।)

राजा—माढव्य, अप्यस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः—पढमं सपरिवाहं आसि । दाणिं रक्खसवुत्तन्तेण बिन्दूवि णावसेसिदो ।

प्रथमं सपरिवाहमासीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः ।

राजा—मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः—एसो रक्खसादो रक्खिदो म्हि ।

एष राक्षसाद्रक्षितोऽस्मि ।

(प्रविश्य)

दौवारिकः—सज्जो रधो भट्टिणो विजअप्पत्थाणं अवेक्खदि । एस उण णअरादो देवीणं आणत्तिहरो करभओ उवट्ठिदो ।

सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद्देवीनामाज्ञप्तिहरः करभक उपस्थितः ।

यद्देव आज्ञापयति । **अनुकारिणीति** ॥ स्पष्टोऽर्थः । अनुपदमन्वक् आगत एव । अनुपदमिति नपुंसकमव्ययम् । 'अन्वगन्वक्षमनुगेऽनुपदं क्लीबमव्ययम्' इत्यमरः । प्रथमं सपरिवाहमासीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः । एवं यदि राक्षसेभ्यो रक्षितोऽस्मि । सज्जितो रथः भर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद्देवीनामाज्ञप्तिकरः करभक उपस्थितः ।

राजा—(सादरं) किमम्बाभिः प्रेषितः ।

दौवारिकः—अह इं । अथ किम् ।

राजा—ननु प्रवेश्यताम् ।

दौवारिकः—तह । तथा ।

(इति निष्क्रम्य करभकेण सह प्रविश्य ।)

एसो भट्टा । उवसप्प । एष भर्ता । उपसर्प ।

करभकः—जेदु भट्टा । देवी आणवेदि—आआमिणि चउत्थे दिअहे णिव्वुत्तपालणो मे उववासो भविस्सदि । तहिं दीहाउणा अवस्सं संणिहिदेण होदव्वं त्ति ।

जयतु भर्ता । देव्याज्ञापयति—आगामिनि चतुर्थे दिवसे निर्वृत्तपारणो मे उपवासो भविष्यति । तत्र दीर्घायुषावश्यं संनिहितेन भवितव्यमिति ।

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । द्वयमप्यनतिक्रमणीयम् । किमत्र प्रतिविधेयम् ।

विदूषकः—तिसङ्कू विअ अन्तराले चिट्ठ ।

त्रिशङ्कुरिवान्तराले तिष्ठ ।

राजा—कृतं परिहासेन । सत्यमाकुलीभूतोऽस्मि ।

एष भर्ता। उपसर्पतु भवान् । जयतु जयतु भर्ता । देव्याज्ञापयति—आगामिनि चतुर्थे दिवसे निर्वृत्तपारण उपवासो मे भविष्यति । तस्मिन् दीर्घायुषाऽवश्यं संनिहितेन भवितव्यमिति । अनेन ज्येष्ठमासे पूर्णिमायां कर्तव्यं तटाकसावित्रीव्रतं गम्यते । तदुक्तं स्कन्दपुराणे—'त्रिरात्रं लङ्घयित्वा तु चतुर्थे दिवसे ह्यहम्' इत्यादि । **किमत्रेति ॥** अत्र विप्रतिषेधे कार्यद्वये प्रतिविधातव्यं कर्म किमस्ति । किमिति प्रतिविधातव्यविशेषप्रश्ने । त्रिशङ्कुरिव अन्तराले तिष्ठ। कृतं

कृत्ययोर्भिन्नदेशत्वाद्द्वैधीभवति मे मनः ।
पुरः प्रतिहतं शैले स्रोतः स्रोतोवहो यथा ॥ १७ ॥

(विचिन्त्य) सखे, त्वमम्बया पुत्र इति प्रतिगृहीतः । अतो भवानितः प्रतिनिवृत्य तपस्विकार्यव्यग्रमानसं मामावेद्य तत्रभवतीनां पुत्रकृत्यमनुष्ठातुमर्हति ।

विदूषकः—मा क्खु मं रक्खोभीरुअं गणेसि ।

मा खलु मां रक्षोभीरुं गणयसि ।

राजा—(सस्मितं) कथमेतद्भवति संभाव्यते ।

विदूषकः—तेण हि जह राआणुएण गन्तव्वं तह गच्छामि ।

तेन हि यथा राजानुजेन गन्तव्यं तथा गच्छामि ।

राजा—ननु तपोवनोपरोधः परिहरणीय इति सर्वानानुयात्रिकांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः—तेण हि जुवराओ म्हि दाणिं संवुत्तो ।

तेन हि युवराजोऽस्मीदानीं संवृत्तः ।

राजा—(स्वगतं) चपलोऽयं वटुः । कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् । भवतु । एनमेवं वक्ष्ये । (विदूषकं हस्ते गृहीत्वा प्रकाशं) वयस्य, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यकायां ममाभिलाषः । पश्य ।

परिहासेन । 'युगपर्याप्तयोः कृतम्' इत्यमरः। **कृत्ययोर्भिन्नेत्यादिना** ॥ द्वैधीभवति द्विधा भवति । स्रोतोवहं नदीसंबन्धि । स्रोतः प्रवाहः । मा खलु मां राक्षसभीरुं गणय । तेन हि यथा राजानुजेन गन्तव्यं तथा गच्छामि । तेन हि युवराज इदानीमस्मि संवृत्तः । **चपलोऽयमिति** ॥ अस्मत्प्रार्थनामस्मदभिलाषम् । अन्तःपुरेभ्यः अन्तःपुरवासिनीभ्यः । कदाचित् कथयेत् । यदा कदा

क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः ।
परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः ॥१८॥

विदूषकः—अह इं । अथकिम् ।

(इति निष्क्रान्ताः सर्वे ।)

॥ इति द्वितीयोऽङ्कः ॥

वा शंसेत् । अत्र करभकागमनेन वस्तुविच्छेदे सति प्रसञ्जितेयं प्रार्थना उत्तराङ्कवस्तुहेतुत्वाद्विन्दुरित्यनुसंधेयम् । 'अङ्को बीजबिन्दुसमन्वितः' इत्युक्तेः । एवमित्थमनेन प्रकारेण तापसकन्यकायामभिलाषोऽनुरागः न खलु नास्ति हि । सत्यं तथ्यं निश्चय इत्यर्थः । अत्र सत्यशब्दो न शपथवाची । 'सत्यं शपथ-तथ्ययोः' इत्यमरः । तदेवोपपादयति—**क्व वयमिति** ॥ वयं नागराः क्व । वक्ष्यमाणस्य मूढस्य आरण्यजनस्य प्रतियोगितया अस्य नागरिकत्वं गम्यते । परोक्षः अप्रत्यक्षः, अज्ञात इत्यर्थः, मन्मथः कामः यस्य स तथोक्तः । मृगशावैः समं साकं एधितः प्रवृद्धो जनः क्व । अत्र दैन्यकथनेन नागरिकारण्य-जनयोः संबन्धो नोपपद्यत इति भावः । अतः कारणात् सखे वयस्य परि-हासविजल्पितं हास्यभाषितमिदं वचः परमार्थेन न गृह्यतां न मन्यताम् । **अथ** किम् । अत्र नर्मद्युतिर्नाम संध्यङ्गमुक्तम् । 'दोषप्रच्छादनार्थं तु वचो नर्म-द्युतिर्मता' इति । अत्र देवीव्रतरूपस्य अन्तरार्थस्य कथनं राज्ञः सकाशा-द्विदूषकापकर्षणार्थम् । अपकर्षणं च शकुन्तलां विस्मरिष्यतो राज्ञः प्रतिबोधो मा भूदिति कविना प्रयुक्तमिति मन्तव्यम् । इति निष्क्रान्ताः सर्वे ॥

॥ इति द्वितीयोऽङ्कः ॥

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति कुशानादाय यजमानशिष्यः ।)

शिष्यः—अहो, महाप्रभावः पार्थिवो दुष्यन्तः । यत्प्रविष्टमात्र एवाश्रमं तत्रभवति राजनि, निरुपप्लवानि नः कर्माणि संवृत्तानि ।

का कथा बाणसंधाने ज्याशब्देनैव दूरतः ।
हुंकारेणेव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान्वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपनयामि । (परिक्रम्यावलोक्य च । आकाशे लक्ष्यं बद्ध्वा) प्रियंवदे, कस्येदमुशीरानुलेपनं मृणालवन्ति च नालिनीपत्राणि नीयन्ते । (श्रुतिमभिनीय) किं ब्रवीषि । आतपलङ्घनाद्बलवदस्वस्था शकुन्तला, तस्याः शरीरनिर्वापणायेति । तर्हि यत्नादुपक्रम्यताम् । सा खलु

॥ अथ तृतीयोऽङ्कः ॥

अथ कथासंघटनार्थं कविः विष्कम्भकं नाम अर्थोपक्षेपकं प्रस्तौति—**ततः प्रविशतीति** ॥ यत् यस्मात्कारणात् । आश्रमं प्रविष्टमात्रे एतस्मिन् पार्थिवे निरुपप्लवानि निर्विघ्नानि । **का कथेत्यादि** ॥ स्पष्टम् । स्वागमनप्रयोजनं निवेदयति—**यावदिमानित्यादि** ॥ उशीरानुलेपनं नलदाङ्गरागः । मृणालवन्ति समृणालानि कस्य नीयन्ते । किं ब्रवीषि किमात्थ । आतपलङ्घनात् आतपाक्रमणात् बलवत् सुष्ठु । 'बलवत्सुष्ठु किमुत' इत्यमरः । अस्वस्था पीडिता । शरीरनिर्वापणाय शरीरस्य आह्लादनाय । तर्हि तथा चेत् । यत्नादुपक्रम्यतां यत्नेन

भगवतः कुलपतेरुच्छ्वसितम् । अहमपि तावद्वैतानिकं शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि ।

(इति निष्क्रान्तः ।)

विष्कम्भकः ।

(ततः प्रविशति कामयमानावस्थो राजा ।)

राजा—(निःश्वस्य)

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।
अलमस्मि ततो हृदयं तथापि नेदं निवर्तयितुम् ॥ २ ॥

(मदनबाधां निरूप्य) भगवन्कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्यामतिसंधीयते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।

चिकित्स्यताम् । कुलपतेः कण्वस्य उच्छ्वसितं जीवितम् । वैतानिकं वितानो यागः तत्संबन्धि वैतानिकम् । गौतमी नाम कण्वस्य भगिनी । तस्या हस्ते अस्यै शकुन्तलायै विसर्जयिष्यामि दास्यामि । अत्राकाशे लक्ष्यं बद्ध्वेत्यादिना प्रतिपादितो योऽर्थः सोऽप्रविष्टया प्रियंवदया सह आलापादाकाशभाषितमिति मन्तव्यम् । यथोक्तम्—'अप्रविष्टैर्य आलापः स एवाकाशभाषितम् । एष प्रयोज्य आकाशे लक्ष्यं बद्ध्वेत्यनन्तरम् । किमात्थेति वचोऽनूद्य पश्चात्कार्यं तदुत्तरम् ॥' इति । एष विष्कम्भः ॥

कामयमानः प्रार्थयमानः सोत्कण्ठ इत्यर्थः । **जान इत्यादि** ॥ सा बाला शकुन्तला परवती पित्रधीनेति विदितं ज्ञातम् । तपसो वीर्यं जान इत्यनेन स्वयंग्रहो न शक्य इति गम्यते । परवतीत्यनेन तस्या अभिसरणं न सिध्यतीत्यवगम्यते । अनेन गम्यमानोऽभिलाषः अत्राङ्के बीजमित्यनुसंधेयम् ।

विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
स्त्वमपि कुसुमबाणान्वज्रसारीकरोषि ॥ ३ ॥

(परिक्रम्य) क्व नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातावश्रमः क्लान्तमात्मानं विनोदयामि । (निःश्वस्य) किं नु खलु मे प्रियादर्शनादृते शरणमन्यत् । यावदेनामन्विष्यामि । (सूर्यमवलोक्य) इमामुग्रातपां वेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद्गच्छामि । (परिक्रम्य संस्पर्शं रूपयित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥ ४ ॥

भगवन्निति ॥ अतिसंधीयते वञ्च्यते । **तव कुसुमेति** ॥ स्पष्टः । भगवन्नित्यादिना वज्रसारीकरोषीत्यन्तेन निष्ठुरभाषणेन वज्रमिति संध्यङ्गमुक्तम् । 'वज्रं प्रत्यक्षनिष्ठुरम्' इत्युक्तेः । **क्व नु खल्विति** ॥ कर्मणि संस्थिते समाप्ते सति । अनुज्ञातविश्रमः अनुज्ञातः अनुमतः विश्रमो विश्रान्तिः यस्य स तथोक्तः । प्रियादर्शनादृते शकुन्तलावलोकनं विना अन्यच्छरणं किं नु खलु न किमपीत्यर्थः । अत्र क्रियाद्वेषो नाम पञ्चमावस्था गम्यते । 'क्रियाद्वेषो मतोऽन्यत्र विद्वेषो भोग्यवस्तुषु' इत्युक्तेः । अन्विष्यामि मृगये । क्व नु खल्वित्यादिना अत्रैव तावदहं गच्छामीत्यन्तेन पूर्वदृष्टायाः पश्चाददृष्टायाः शकुन्तलाया अन्वेषणात्परिसर्पो नाम संध्यङ्गमुक्तम् । 'परिसर्प इति प्राहुर्दृष्टवस्त्वनुसर्पणम्' इति । **प्रवातसुभग इति** ॥ अत्र वातस्य प्रकृष्टता शैत्यादिगुणवत्त्वेन, न तु बाहुल्येन । उद्देशः स्थानम् । **शक्यमिति** ॥ अनङ्गतप्तैः अङ्गैः अविरलं गाढं पवनः आलिङ्गितुं शक्यम् । अत्र शक्यमित्यव्ययम् । अन्यथा शक्य इति स्यात् । तथा चोक्तं रामायणे—'शक्यमञ्जलिभिः पातुं वाताः केतकगन्धिनः ।' इति । तत्र परितापस्य प्रतीतेर्विधूतं नाम संध्यङ्गमुक्तम् । 'विधूतमार्तिः' इति ।

(परिक्रम्यावलोक्य च।) अस्मिन्वेतसपरिक्षिप्ते लतामण्टपे संनिहितया तया भवितव्यम्। तथाहि। (अधो विलोक्य)

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात्।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा॥ ५॥

यावद्विटपान्तरेणावलोकयामि। (परिक्रम्य तथा कृत्वा सहर्षं) अये, लब्धं नेत्रनिर्वाणम्। एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते। भवतु। श्रोष्याम्यासां विस्रम्भकथितानि। (इति विलोकयन्स्थितः।)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला।)

सख्यौ—(उपवीज्य सस्नेहं) हला सउन्दले, अवि सुहस्स दे णलिणीपत्तवादो।

(उपवीज्य सस्नेहं) हला शकुन्तले, अपि सुखाय ते नलिनीपत्रवातः।

शकुन्तला—किं वीअअन्ति मं सहीओ।

किं वीजयतो मां सख्यौ।

(सख्यौ विषादं नाटयित्वा परस्परमवलोकयतः।)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते। (सवितर्कं) तत्किमयमातपदोषः स्यात्, उत यथा मे मनसि वर्तते। (साभिलाषं निर्वर्ण्य) अथवा कृतं संदेहेन।

अभ्युन्नतेति॥ स्पष्टः। अये इति वाक्यालंकारभूतमामन्त्रणम्। नेत्रनिर्वाणं नयनानन्दः। लब्धं प्राप्तम्। **यदेषेत्यादि**॥ मनोरथेन प्रियतमा न तु परिग्रहादिना। सखि शकुन्तले अपि सुखाय ते नलिनीपत्रवातः। सुखायेत्यत्र तादर्थ्ये ङेस्त्विति विकल्पेन चतुर्थी। किं वीजयथो मां सख्यौ। अत्र तापो नाम षष्ठावस्था सूचिता। पूर्वमनुक्तोऽपि शकुन्तलायाः संकल्पगुणनुतिक्रियासु

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं
प्रियायाः साबाधं किमपि कमनीयं वपुरिदम् ।
समस्तापः कामं मनसिजनिदाघप्रसरयो-
र्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु ॥ ९ ॥

प्रियंवदा—(जनान्तिकं) अणसूए, तस्स राएसिणो पढमदंसणादो आरहिअ पज्जुस्सुआ विअ सउन्दला । किंणु क्खु से तण्णिमित्तो एव्व अअं आतंको भवे ।

(जनान्तिकं) अनसूये, तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला । किं नु खल्वस्यास्तन्निमित्त एवायमातङ्को भवेत् ।

अनसूया—सहि, ममवि ईदिसी आसङ्का हिअअस्स । होदु । पुच्छिस्सं दाव णं । (प्रकाशं) सहि, पुच्छिदव्वासि किंपि । बलवं क्खु दे संदावो ।

द्वेष एवेत्यनुसंधेयम् । अवस्थानां क्रमाभावात् । **स्तनन्यस्तोशीरमिति** ॥ स्तनयोः न्यस्तं औशीरं उशीरसंबन्ध्यनुलेपनं यस्य तत्तथोक्तम् । मृणालान्येव एकानि मुख्यानि वलयानि, प्रशिथिलानि तापेन क्लान्तानि मृणालैकवलयानि यस्य तत्तथोक्तम् । प्रियाया इदं वपुः साबाधं सव्यथं सत् अधिकरमणीयम् । मनसिजनिदाघप्रसरयोः मन्मथग्रीष्मयोः प्रसरौ प्रचारौ ययोः सतोः । तापः काममत्यर्थं समः सदृशः । मनसिजकृत एवेति निर्णेतुमशक्य इत्यर्थः । तथापि ग्रीष्मस्यापराद्धं तु अपराधस्तु । 'नपुंसके भावे क्तः' इति क्तप्रत्ययः । युवतिषु एवं दृश्यमानप्रकारेणेत्यर्थः । सुभगं हृद्यं न भवति । सुभगत्वान्मदनदोष एवायमित्यभिप्रायः । अनेन वाक्येन उत्कर्षस्य गम्यमानत्वात्पुष्पमिति संध्यङ्गमुक्तं भवति । 'पुष्पं विशेषवद्वाक्यम्' इति । अनसूये तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुका आपन्नेव शकुन्तला । किं नु खल्वस्यास्तन्निमित्त एवायमातङ्को

सखि, ममापीदृश्याशङ्का हृदयस्य । भवतु । प्रक्ष्यामि तावदेनाम् ।
(प्रकाशं) सखि, प्रष्टव्यासि किमपि । बलवान्खलु ते संतापः ।

शकुन्तला—(पूर्वार्धेन शयनादुत्थाय)

हला, किं वत्तुकामासि । हला, किं वक्तुकामासि ।

अनसूया—हला सउन्दले, अणब्भन्तरा क्खु अम्हे मदणगदस्स वुत्तन्तस्स । किंदु जादिसी इदिहासणिबन्धणेसु कामअमाणाणं समवत्था सुणीअदि तादिसिं दे पेक्खामि । कहेहि किंणिमित्तो अअं संदावो । विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स ।

हला शकुन्तले, अनभ्यन्तरे खल्वावां मदनगतस्य वृत्तान्तस्य । किंतु यादृशीतिहासनिबन्धनेषु कामयमानानां समवस्था श्रूयते तादृशीं ते पश्यामि । कथय किंनिमित्तोऽयं संतापः । विकारं खलु परमार्थतोऽज्ञात्वाऽनारम्भः प्रतीकारस्य ।

राजा— अनसूयामप्यनुगतो मदीयस्तर्कः ।

शकुन्तला—(आत्मगतं) बलवं क्खु मे अहिणिवेसो । एदाणं वि सहसा ण सक्कुणोमि णिवेदिदुं ।

(आत्मगतं) बलवान्खलु मेऽभिनिवेशः । एतयोरपि सहसा न शक्नोमि निवेदयितुम् ।

भवेत् । सखि ममापि खल्वीदृश्याशङ्का हृदयस्य । भवतु प्रक्ष्यामि तावदेनाम् । सखि प्रष्टव्यासि । किमपि बलवत् खलु ते संतापः । सखि किं वक्तुकामासि । सखि शकुन्तले अभ्यन्तराः खलु वयं मनोगतवृत्तान्तस्य । किं तु यादृशीं इतिहासनिबन्धनेषु कामयमानानां समवस्था श्रूयते तादृशीं ते पश्यामि । कथय कथय । किंनिमित्तोऽयं संतापः । विकारं परमार्थतोऽज्ञात्वा अनारम्भः खलु प्रतीकारस्य । बलवान् खलु मेऽभिनिवेशः । एतयोरपि सहसा न शक्नोमि

प्रियंवदा—सहि, सुट्ठु एसा भणादि। किं अत्तणो आतंकं उवेक्खसि। अणुदिअहं क्खु परिहीअसि अङ्गेहिं। केवलं लावण्णमई छाआ तुमं ण मुञ्चदि।

सखि, सुष्ठ्वेषा भणति। किमात्मन आतङ्कमुपेक्षसे। अनुदिवसं खलु परिहीयसेऽङ्गैः। केवलं लावण्यमयी छाया त्वां न मुञ्चति।

राजा—अवितथमाह प्रियंवदा। तथा हि।

क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं
मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा।
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते
पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी॥७॥

शकुन्तला—सहि, कस्स वा अण्णस्स कहइस्सं। किंदु आआसइत्तिआ दाणिं वो भविस्सं।

सखि, कस्य वान्यस्य कथयिष्यामि। किंत्वायासयितृकेदानीं वां भविष्यामि।

उभे—अदो एव्व णिब्बन्धो। सिणिद्धजणसंविभत्तं खु दुक्खं सज्झवेदणं होदि।

अत एव निर्बन्धः। स्निग्धजनसंविभक्तं खलु दुःखं सह्यवेदनं भवति।

निवेदयितुम्। सखि सुष्ठु एषा भणति। किमात्मनः आतङ्कमुपेक्षसे। अनुदिनं परिहीयसेऽङ्गैः। केवलं लावण्यमयी छाया त्वां न मुञ्चति। **क्षामेति**॥ पत्राणां शोषणेन शोषकेण मरुता ग्रीष्मवायुनेत्यर्थः। कस्यान्यस्य कथयितव्यम्। किंत्वायासयितृकेदानीं भविष्यामि। अत एव निर्बन्धः। सुविभक्तं खलु

राजा— पृष्टा जनेन समदुःखसुखेन बाला
नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।
दृष्टो विवृत्य बहुशोऽप्यनया सतृष्ण-
मत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ ८ ॥

शकुन्तला—सहि, जदो पहुदि मम दंसणपहं आअदो सो तवोवणरक्खिदा राएसी, तदो आरहिअ तग्गदेण अहिलासेण एतदवत्थम्हि संवुत्ता ।

सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः, तत आरभ्य तद्गतेनाभिलाषेणैतदवस्थास्मि संवृत्ता ।

राजा—(सहर्षं) श्रुतं श्रोतव्यम् ।
स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।
दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य ॥ ९ ॥

शकुन्तला—तं जइ वो अणुमदं तह वट्टह जह तस्स राएसिणो अणुकम्पणिज्जा होमि । अण्णहा अवस्सं सिञ्चह मे तिलोदअं ।

सद्यवेदनं भवति । **पृष्टेति** ॥ अत्रान्तरे अस्मिन्नवसरे । श्रवणकातरतां श्रवणे वाक्याकर्णने कातरतां गतोऽस्मि । अत्र शकुन्तला स्वकीयं संतापं मदनदोषजमिति कथयति आतपदोषजमिति कथयति किमिति राज्ञो भीरुत्वमिति मन्तव्यम् । सखि यतः प्रभृति मम दर्शनपथमागतस्तपोवनरक्षिता राजर्षिः अत आरभ्य तद्गतेनाभिलाषेण एतदवस्थास्मि संवृत्ता । तपात्यये ग्रीष्मान्ते । अभ्रश्यामः अभ्रैः श्यामः कृष्णः दिवस इव । वर्षाकाले दिवसस्य वर्षणात्पूर्वमूष्मलत्वात्तापकरत्वं, वर्षणे सति निर्वापयितृत्वमिति भावः । तथा च रत्नावल्यां—'तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः' इति । अत्रार्तेः शान्तत्वात् शम इति संध्यङ्गमुक्तम् । तथोक्तं—'तच्छान्तिः शम

तद्यदि वामनुमतं तथा वर्तेथां यथा तस्य राजर्षेरनुकम्पनीया भवामि । अन्यथावश्यं सिञ्चतं मे तिलोदकम् ।

राजा—विमर्शच्छेदि वचनम् ।

प्रियंवदा—(जनान्तिकं) अणसूए दूरगअमम्महा अक्खमा इअं कालहरणस्स । जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं । ता जुत्तं से अहिळासो अहिणन्दिदुं ।

(जनान्तिकं) अनसूये, दूरगतमन्मथाक्षमेयं कालहरणस्य । यस्मिन्बद्धभावैषा स ललामभूतः पौरवाणाम् । तद्युक्तमस्या अभिलाषोऽभिनन्दितुम् ।

अनसूया—तह जह भणासि । (प्रकाशं) सहि, दिट्ठिआ अणुरूवो दे अहिणिवेसो । अहवा साअरं वज्जिअ कहिं वा महाणई ओदरइ ।

तथा यथा भणसि । (प्रकाशं) सखि, दिष्टयानुरूपस्तेऽभिनिवेशः । अथवा सागरं वर्जयित्वा कुत्र वा महानद्यवतरति ।

प्रियंवदा—को दाणिं सहआरं अन्तरेण अदिमुत्तलदं पल्लीवदं अरुहदि ।

क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लविताम‌र्हति ।

इत्यभिधीयते ।' यदि वामनुमतं तथानुवर्तेथाम् । यथा तस्य राजर्षेरनुकम्पनीया भवामि । अथवा प्रसिञ्चतं मे तिलमिश्रमुदकम् । प्रपूर्वः सिञ्चतिर्निर्वापार्थे । तथा च वक्ष्यते—'नूनं प्रसूतिविकलेन मया प्रसिक्तं पीताश्रुशेषमुदकं पितरः पिबन्ति' इति । विमर्शच्छेदि संशयापनोदि । अनसूये दूरगतमन्मथाक्षमेयं कालहरणस्य । यस्मिन् बद्धभावैषा स ललामभूतः पौरवाणाम् । तस्माद्युक्तमस्या अभिलाषोऽभिनन्दितुम् । सखि तथैव यथा भणसि । सखि दिष्टया तेऽनुरूपोऽभिनिवेशः । अथवा सागरं वर्जयित्वा कस्मिन्वा महानदी अवतरति । क इदानीं सहकारमन्तरेण अतिमुक्तलतां पल्लविता—

राजा—किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते ।

अनसूया—को उण उवाओ भवे जेण अविलम्बिअं णिहुअं अ सहीमणोरहं संपादेम्ह ।

क: पुनरुपायो भवेद्येनाविलम्बितं निभृतं च सखीमनोरथं संपादयावः ।

प्रियंवदा—णिहुअंत्ति चिन्ता भवे । सिग्घंत्ति सुअरं ।

निभृतमिति चिन्ता भवेत् । शीघ्रमिति सुकरम् ।

अनसूया—कहं विअ । कथमिव ।

प्रियंवदा—णं एसो राएसी इमस्सिं सिणिद्धदिट्ठिसूइदाहिळासो इमाइं दिअहाइं पजाअरकिसो लक्खीअदि ।

नन्वेष राजर्षिरस्यां स्निग्धदृष्टिसूचिताभिलाष इमान्दिवसान्प्रजागरकृशो लक्ष्यते ।

राजा—सत्यमित्थंभूत एवास्मि । तथाहि ।

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रसर्पिभिरश्रुभिः ।
अनतिलुलितज्याघाताङ्कं मुहुर्मणिबन्धना-
त्कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ १० ॥

मर्हति । 'अन्तरान्तरेणयुक्ते' इति द्वितीया । **किमत्रेति** ॥ अनुवर्तेते यदि अनुसरतश्चेत् । कः पुनरुपायो भवेत्, येनाविलम्बितं निभृतं च सखीमनोरथं संपादयावः । निभृतमिति चिन्ता भवेत् । शीघ्रमिति सुकरम् । कथमिव । नन्वेष राजर्षिः अस्यां स्निग्धदृष्टिसूचिताभिनिवेशः इमानि दिवसानि प्रजागरकृशो लक्ष्यते । **इदमिति** ॥ अशिशिरैः उष्णैः । भुजन्यस्तापाङ्गप्रसर्पिभिः भुजे उपधानीभावात् न्यस्तादपाङ्गात् नेत्रान्तात् प्रसर्पन्ति । अत्र तापो नाम षष्ठावस्था सूचिता । तैः विवर्णमणीकृतम् । अनतिलुलिताः

प्रियंवदा—(विचिन्त्य) हला, मअणलेहो से करीअदु । तं सुमणोगोविदं करिअ देवदाप्पसादव्ववदेसेण तस्स रण्णो हत्थं पावइस्सं ।

(विचिन्त्य) हला, मदनलेखोऽस्य क्रियताम् । तं सुमनोगोपितं कृत्वा देवताप्रसादव्यपदेशेन तस्य राज्ञो हस्तं प्रापयिष्यामि ।

अनसूया—रोअइ मे सुउमारो पओओ । किं वा सउन्दला भणादि ।

रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला भणति ।

शकुन्तला—किं णिओओ वो विकप्पीअदि ।

किं नियोगो वां विकल्प्यते ।

प्रियंवदा—तेण हि अत्तणो उवण्णासपुव्वं चिन्तेहि किं वि ललिअपदबन्धणं ।

तेन ह्यात्मन उपन्यासपूर्वं चिन्तय किमपि ललितपदबन्धनम् ।

शकुन्तला—हला, चिन्तेमि । किंदु अवहीरणाभीरुअं उण वेवइ मे हिअअं ।

हला, चिन्तयामि । किं तु अवधीरणाभीरुकं पुनर्वेपते मे हृदयम् ।

राजा— अयं स ते तिष्ठति संगमोत्सुको
विशङ्कसे भीरु यतोऽवधीरणाम् ।

ज्याघातानामङ्काः चिह्नानि यस्य तत्तथोक्तम् । स्रस्तं स्रस्तं पुनः पुनर्गलितम् । कनकवलयं मणिबन्धनात् प्रतिसार्यते अधिरोप्यते । सखि मदनलेखोऽस्य क्रियताम् । तं सुमनोगोपितं कृत्वा देवताप्रसादव्यपदेशेन तस्य राज्ञो हस्तं प्रापयिष्यामि । रोचते मे सुकुमारप्रयोगः । किंवा शकुन्तला भणति । किं नियोगो वां विकल्प्यते । तेन ह्यात्मन उपन्यासपूर्वकं चिन्तय किमपि ललित-पदबन्धनम् । सखि चिन्तयामि । किंत्ववधीरणाभीरुकं पुनर्वेपते मे

लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथमीप्सितो भवेत् ॥ ११ ॥

सख्यौ—अइ अत्तगुणावमाणिणि, को दाणिं सरीरणिव्वावइत्तिअं सारदिं जोसिणिं पडंतेण णिवारइस्सदि ।

अयि आत्मगुणावमानिनि, क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन निवारयिष्यति ।

शकुन्तला—(सस्मितं) णिओइदा दाणिं ह्मि । नियोजितेदानीमस्मि ।

(इत्युपविष्टा चिन्तयति ।)

राजा—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि । यतः ।

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥ १२ ॥

शकुन्तला—हला, चिन्दिदा मए गीदी । ण क्खु सण्णिहिदाइ लेहणसाहणाइ ।

हला, चिन्तिता मया गीतिः । न खलु संनिहितानि लेखनसाधनानि ।

प्रियंवदा—इमस्सिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खित्तवण्णं करेहि ।

अस्मिञ्छुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णां कुरु ।

हृदयम् । **अयं स त इति** ॥ स्पष्टः । अयि आत्मगुणावमानिनि क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां पटान्तेन निवारयिष्यति । नियोजितेदानीमस्मि । **उन्नमितेति** ॥ स्पष्टम् । सख्यौ चिन्तिता मया गृहीतवस्तुका गीतिका । न खलु संनिहितानि लेखनसाधनानि । अस्मिन् शुकोदरसुकुमारे नलिनीपत्रे नखैर्निक्षिप्तवर्णां कुरु । गीतिकामिति शेषः । सख्यौ

शकुन्तला—(यथोक्तं रूपयित्वा)

हला, सुणुह दाव—एसा संगदत्था ण वेत्ति।

सख्यौ, शृणुतं तावत्—एषा संगतार्था न वेति।

उभे—अवहिद म्ह। अवहिते स्वः।

शकुन्तला—(वाचयति)

तुज्झ ण जाणे हिअअं मह उण मअणो दिवा वि रत्तिं वि।
णिग्घिण तवइ बलीअं तुइ जुत्तमणोरहाइ अङ्गाइं॥ १३॥

तव न जाने हृदयं मम पुनर्मदनो दिवापि रात्रिमपि।
निर्घृण तपति बलवत्त्वयि युक्तमनोरथान्यङ्गानि॥

राजा—(सहसोपसृत्य)

तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव।
ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः॥ १४॥

सख्यौ—(सहर्षं) साअदं दे अविलम्बिणो सहीमणोरहस्स

(सहर्षं) स्वागतं ते अविलम्बिनः सखीमनोरथस्य

(शकुन्तलाभ्युत्थातुमिच्छति।)

राजा—अलमलमायासेन।

संदष्टकुसुमशयनान्याशुक्लान्तबिसभङ्गसुरभीणि।
गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति॥ १५॥

शृणुतं तावत्। एषा संगतार्था न वेति। अवहिते स्वः। तव न जाने हृदयं मम पुनर्मदनो दिवापि रात्रिमपि। निर्घृण तापयति बलवत्त्वयि युक्तमनोरथान्यङ्गानि। अनेनोपन्यासः संध्यङ्गमुक्तम्। 'उपपत्तियुतं वाक्यमुपन्यासं प्रचक्षते' इति। अत्र दीनोक्त्या मानत्यागो नाम सप्तमावस्था सूचिता। **तपतीति**॥ स्पष्टः। स्वागतं ते अविलम्बिनः सखीमनोरथस्य। अत्र तद्वियोगाद्राजा लक्ष्यते। **संदष्टेति**॥ स्पष्टम्। अनेन सान्त्वनस्य गम्यमानत्वात् पर्युपासनमिति

अनसूया—इदो सिलातलेक्कदेसं अलंकरेदु वअस्सो ।

इतः शिलातलैकदेशमलंकरोतु वयस्यः ।

(राजोपविशति । शकुन्तला सलज्जा तिष्ठति ।)

अनसूया—दुवेणं वि वो अण्णोण्णाणुराओ पच्चक्खो । सहीसिणेहो मं पुणरुत्तवादिणिं करेदि ।

द्वयोरपि वामन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो मां पुनरुक्तवादिनीं करोति ।

राजा—भद्रे, नैतत्परिहार्यम् । विवक्षितं ह्यनुक्तमनुतापं जनयति ।

अनसूया—आवण्णस्स विसअवासिणो जणस्स अत्तिहरेण रण्णा होदव्वं त्ति णं एसो वो धम्मो ।

आपन्नस्य विषयवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यमिति नन्वेष वो धर्मः ।

राजा—नास्मात्परम् ।

अनसूया—तेण हि इअं णो पिअसही तुमं एव्व उद्दिसिअ इमं अवत्थन्तरं भअवदा मअणेण आरोविदा । ता अरुहासि अब्भुववत्तीए जीविदं से अवलम्बिदुं ।

तेन हीयं नः प्रियसखी त्वामेवोद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता । तदर्हस्यभ्युपपत्त्या जीवितमस्या अवलम्बितुम् ।

संध्यङ्गमुक्तम् । सान्त्वनं पर्युपासनमिति । इतः शिलातलैकदेश उपविश्यानुगृह्णातु वयस्यः । द्वयोरपि वामन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो मां पुनरुक्तवादिनीं करोति । अवश्यमापन्नस्य विषयवासिनो जनस्य आर्तिहरेण राज्ञा भवितव्यमिति नन्वेष वो धर्मः । तेन हीयं नः प्रियसखी त्वामेवोद्दिश्य इममवस्थान्तरं भगवता मदनेनारोपिता । तस्मादर्हस्यभ्युपपत्त्याऽनुग्रहेणेत्यर्थः । 'अभ्युपपत्तिरनुग्रह' इत्यमरः । जीवित-

राजा—भद्रे, साधारणोऽयं प्रणयः । सर्वथानुगृहीतोऽस्मि ।

शकुन्तला—(अनसूयां विलोक्य)

हला, अलं अंदेउरविरहपज्जुस्सुअस्स राएसिणो उवरोहेण ।

हला, अलमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन ।

राजा— इदमनन्यपरायणमन्यथा
हृदयसंनिहिते हृदयं मम ।
यदि समर्थयसे मदिरेक्षणे
मदनबाणहतोऽस्मि हतः पुनः ॥ १६ ॥

अनसूया—वअस्स, बहुवल्लहा राआणो सुणीअन्ति । जह णो पिअसही बन्धुअणसोअणिज्जा ण होइ तह णिव्वहेहि ।

वयस्य, बहुवल्लभा राजानः श्रूयन्ते । यथा नः प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वह ।

राजा—भद्रे, किं बहुना ।

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
समुद्ररशना चोर्वी सखी च युवयोरियम् ॥ १७ ॥

मस्या अवलम्बितुम् । अयं प्रणयः साधारणः समानः । ममापि जीवितं भवत्सख्या अवलम्बनीयमित्यर्थः । अनुगृहीतः कृपापात्रीकृतः । अत्रौत्सुक्यापरित्यागो नाम सप्तमावस्था सूचिता । 'मानत्यागस्तापहानिरौत्सुक्यातिशयो भवेत्' इत्युक्तेः । सखि, अलमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन ॥ **इदमनन्येति** ॥ हृदये संनिहिता संनिकृष्टा स्थितेत्यर्थः । तस्याः संबुद्धिः । अनेन मनोव्यापारं जानासीति गम्यते । अनन्यपरायणं अनन्याश्रयणम् । समर्थयसे यदि प्रतिपादयसे यदि । यस्माद्बहुवल्लभा राजानः श्रूयन्ते । यथा नः प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्वहस्व । **परिग्रहेति** ॥ प्रतिष्ठे प्रतिष्ठानिमित्ते । आयुर्घृतमितिवदौपचारिकप्रयोगः ।

उभे—णिव्वुद म्ह । निर्वृते स्वः ।

प्रियंवदा—(सदृष्टिक्षेपं) अणसूए, जह एसो इदो तदो दिण्णदिट्ठी पज्जुस्सुओ मिअपोदओ मादरं अण्णेसदि । एहि । संजोअएम णं ।

(सदृष्टिक्षेपं) अनसूये यथैष इतस्ततो दत्तदृष्टिः पर्युत्सुको मृगपोतको मातरमन्वेषते । एहि । संयोजयाव एनम् ।

(इत्युभे प्रस्थिते ।)

शकुन्तला—हला, असरण म्हि । अण्णदरा वो गच्छदु ।

हला, अशरणास्मि । अन्यतरा युवयोर्गच्छतु ।

उभे—पुहवीए जो सरणं सो तुह समीवे वट्टइ ।

पृथिव्या यः शरणं स तव समीपे वर्तते ।

(इति निष्क्रान्ते ।)

शकुन्तला—कहं गदाओ एव्व । कथं गते ।

राजा—अलमलमावेगेन । नन्वयमाराधयिता जनस्तव समीपे वर्तते ।

किं शीतलैः क्लमविनोदिभिरार्द्रवातान्
संचारयामि नलिनीदलतालवृन्तैः ।
अङ्के निधाय करभोरु यथासुखं ते
संवाहयामि चरणावुत पद्मताम्रौ ॥ १८ ॥

निर्वृते स्वः । अनसूये इतस्ततो दत्तदृष्टिः पर्युत्सुको मृगपोतको मातरमन्वेषते । एहि संयोजयाव एनम् । सख्यौ, अशरणास्मि । अन्यतरा वां गच्छतु । पृथिव्या यः शरणं स तव समीपे वर्तते । कथं गते एव ॥ **किं शीतलैरिति ।** शीतलैः सलिलसंसर्गात् शीतलैः । श्रमविलोपिभिः श्रमच्छेदिभिः । आर्द्राः क्लिन्नाः सशीकरा इत्यर्थः । करभाविव करबहिर्भागाविव ऊरू यस्याः सा

शकुन्तला—ण माणणीएसु अत्ताणं अवराहइस्सं ।

न माननीयेष्वात्मानमपराधयिष्ये ।

(इत्युत्थाय गन्तुमिच्छति ।)

राजा—सुन्दरि, अनिर्वाणो दिवसः । इयं ते शरीरावस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।
कथमातपे गमिष्यसि परिबाधापेशलैरङ्गैः ॥ १९ ॥

(इति बलादेनां निवर्तयति ।)

शकुन्तला—पोरव, रक्ख विणअं । मअणसंतत्ता वि ण हु अत्तणो पहवामि ।

पौरव, रक्ष विनयम् । मदनसंतप्तापि न खल्वात्मनः प्रभवामि ।

राजा—भीरु, अलं गुरुजनभयेन । दृष्ट्वापि विदितधर्मा तत्रभवान्नात्र दोषं ग्रहीष्यति कुलपतिः । यतः—

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥ २० ॥

तथोक्ता । 'ऊरूत्तरपदादौपम्ये' इत्यूङ् । 'अम्बार्थनद्योर्ह्रस्वः' इति ह्रस्वः । संवाहयामि मर्दयामि । 'संवाहनं मर्दनं स्यात्' इत्यमरः । अत्र प्रगमनं नाम संध्यङ्गमुक्तम् ॥ 'यथोत्तरकृतां वाचमाहुः प्रगमनं बुधाः' इति । न माननीयेष्वात्मानमपराधयिष्ये । नापराधिनं करिष्ये । **उत्सृज्येति** ॥ परिबाधापेशलैः विरहव्यथाकृशैरित्यर्थः । उपलक्षणे तृतीया । पौरव रक्ष विनयं सद्वृत्तम् । मदनसंतप्तापि आत्मनो न प्रभवामि । अत्र पौरवग्रहणस्य निरोधाद्विरोधो नाम संध्यङ्गमुक्तम् । 'निरोधो हि विरोधः स्यात्' इति । दृष्टवानपि ज्ञातवानपि । विदितधर्मा विदितः धर्मः येन स तथोक्तः । 'धर्मादनिच् केवलात्' इति समासान्तः । अत्र अस्मिन्प्रसङ्गे । गान्धर्वेण गन्धर्वनाम्ना विवाहेन । परस्परभाषया कृतो विवाहः गन्धर्वविवाहः । तथा चोक्तं—

शकुन्तला—अइ मुञ्च दाव । भूओ वि सहीअणं अणुमाणइस्सं ।

अयि मुञ्च तावत् । भूयोऽपि सखीजनमनुमानयिष्ये ।

राजा—भवतु । मोक्ष्यामि ।

शकुन्तला—कदा । कदा ।

राजा—

अपरिक्षतकोमलस्य याव-
त्कुसुमस्येव नवस्य षट्पदेन ।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसोऽस्य ॥ २१ ॥

(इति मुखमस्याः समुन्नमयितुमिच्छति । शकुन्तला नाट्येन परिहरति ।)

(नेपथ्ये)

चक्कवाअवहुए, आमन्तेहि सहअरं । उवट्ठिआ रअणी ।

चक्रवाकवधु, आमन्त्रयस्व सहचरम् । उपस्थिता रजनी ।

शकुन्तला—(ससंभ्रमं) पोरव, असंसअं मम सरीरवुत्तन्तो-वलम्भस्स अज्जा गोदमी इदो एव्व आअच्छदि । ता विड-वन्तरिदो होहि ।

(ससंभ्रमं) पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भाय आर्या गौतमीत एवागच्छति । तस्माद्विटपान्तरितो भव ।

'गान्धर्वः स च मान्मथ' इति । राजर्षिकन्यकाः । त्वमपि राजर्षेः कौशिकस्य कन्यका । तस्माद्गान्धर्वो विवाहस्तव युक्त इत्यभिप्रायः । भवतु. मुञ्च तावत् । भूयोऽपि सखीजनं मानयिष्ये । **अपरिक्षतेति** । स्पष्टम् । चक्रवाकि आमन्त्रयस्व सहचरम् । उपस्थिता रजनी । इयं शकुन्तलायां गौतम्यागमनसूचकत्वात् चूलिका । 'नेपथ्यान्तःस्थितैः पात्रैश्चूलिकार्थस्य सूचना' इति । पौरव, असंशयं मम शरीरवृत्तान्तोपलम्भाय आर्या गौतमी इत एवा-

राजा—तथा । (इत्यात्मानमावृत्य तिष्ठति ।)

(ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च ।)

सख्यौ—इदो इदो अज्जा गोदमी । इत इत आर्या गौतमी ।

गौतमी—(शकुन्तलामुपेत्य)

जादे, अवि लहुसंदावाइ दे अङ्गाइ ।

जाते, अपि लघुसंतापानि तेऽङ्गानि ।

शकुन्तला—अत्थि मे विसेसो । अस्ति मे विशेषः ।

गौतमी—इमिणा संतिदब्भोदएण णिराबाधं एव्व दे सरीरं भविस्सदि । (शिरसि शकुन्तलामभ्युक्ष्य) वच्छे, परिणदो दिअहो । एहि । उडजं एव्व गच्छम्ह ।

अनेन शान्तिदर्भोदकेन निराबाधमेव ते शरीरं भविष्यति । (शिरसि शकुन्तलामभ्युक्ष्य) वत्से, परिणतो दिवसः । एहि, उटजमेव गच्छामः ।

(इति प्रस्थिताः ।)

शकुन्तला—(आत्मगतं) हिअअ, पढमं एव्व सुहोवणदे मणोरहे कादरभावं ण मुञ्चसि । साणुसअं विहट्टिअस्स कहं दे संपदि । (पदान्तरे स्थित्वा । प्रकाशं) लदावलअ संदावहारअ, आमन्तेमि तुमं भूओ वि परिभोअस्स ।

गच्छति । तस्माद्विटपान्तरितो भव । इत इत आर्या गौतमी । ततः प्रविशतीत्यादिना बहुपात्रसमुच्चयाद्वर्णसंग्रह इति संध्यङ्गमुक्तम् । 'बहुपात्रसमाहारो वर्णसंग्रह' इति । **जात इति** । जाते, अपि लघुसंतापानि तेऽङ्गानि । अद्यास्ति मे विशेषः । अनेन शान्तिदर्भोदकेन निराबाधमेव ते शरीरं भविष्यति । वत्से, परिणतो दिवसः । एह्युटजमेव गच्छामः । हृदय प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि । सानुशयं कृतसंदेहं विकल्पितस्य कथं निर्वृतिर्भविष्यति । सांप्रतं लतावलय संतापहर आमन्त्रये त्वां

(आत्मगतं) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि। सानुशयं विहस्तितस्य कथं ते संप्रति। (पदान्तरे स्थित्वा। प्रकाशं) लतावलय संतापहारक, आमन्त्रये त्वां भूयोऽपि परिभोगाय।

(इति दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः।)

राजा—(पूर्वस्थानमुपेत्य सनिःश्वासं)

अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः। मया हि

मुहुरङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिरामम्।
मुखमंसविवर्ति पक्ष्मलाक्ष्याः
कथमप्युन्नमितं न चुम्बितं तु॥ २२॥

क्व नु खलु संप्रति गच्छामि। अथवा इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि। (सर्वतोऽवलोक्य)

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः।
हस्ताद्भ्रष्टमिदं बिसाभरणमित्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि॥ २३॥

भूयोऽपि परिभोगाय। अत्र शकुन्तला लतावलयव्याजेन राजानमामन्त्रयत इत्यभिप्रायः। **मया हीति**। प्रतिषेधाक्षरविक्लवमभिरामं मनोहरं च तत्तथोक्तम्। अंसे विवर्तत इति चलति इति अंसविवर्ति। चुम्बनपरिहारार्थमित्यवगन्तव्यम्। **तस्या इति**॥ स्पष्टम्। अत्र गौतमीकृतेन शकुन्तलानिवर्तनेन वस्तुनो विच्छेदे सति अनन्तरं शकुन्तलाकृतप्रत्यवेक्षणामन्त्रणपुनःसमागमरूपस्य वस्तुनो गम्यमानत्वाद्बिन्दुनिर्देश इत्यभिप्रायः। 'वस्तुनः

(आकाशे)

राजन्,

सायंतने सवनकर्मणि संप्रवृत्ते
　वेदिं हुताशनवतीं परितः प्रयस्ताः ।
छायाश्चरन्ति बहुधा भयमादधानाः
　संध्यापयोदकपिशाः पिशिताशनानाम् ॥ २४ ॥

राजा—अयमयमागच्छामि । (इति निष्क्रान्तः ।)

इति तृतीयोऽङ्कः ।

सति विच्छेदे बिन्दुरुच्छेदकारणम्' इति ॥ **सायंतन इति** ॥ सवनकर्मणि यागक्रियायां पिशिताशनानां राक्षसानां घृतादिपात्रेषु दृष्टानि प्रतिबिम्बितानि चरन्ति ॥

॥ इति शाकुन्तलव्याख्याने तृतीयोऽङ्कः ॥

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशतः कुसुमावचयं नाटयन्त्यौ सख्यौ ।)

अनसूया—हळा पिअंवदे, जइ वि गन्धव्वेण विवाहविहिणा णिव्वुत्तकल्लाणा सउन्दला अणुरूवभत्तुगामिणी संवुत्तेत्ति णिव्वुदं मे हिअअं, तह वि एदं चिन्तणिज्जं ।

सखि प्रियंवदे, यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तलाऽनुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयम्, तथाप्येतच्चिन्तनीयम् ।

प्रियंवदा—कहं विअ । कथमिव ।

अनसूया—अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं विसज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमाअदो इदोगदं वुत्तन्तं सुमरदि वा ण वेत्ति ।

अद्य स राजर्षिरिष्टिं परिसमाप्य ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति वा न वेति ।

॥ अथ चतुर्थोऽङ्कः ॥

अथ कविः कथासंघटनार्थं प्रथमं प्रवेशकं नामार्थोपक्षेपकं प्रस्तौति—

ततः प्रविशत इति ॥ सखि प्रियंवदे यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयं, तथाप्येतच्चिन्तनीयम् । कथमिव । अद्य स राजर्षिरिष्टिं परिसमाप्य ऋषिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत इतोगतं वृत्तान्तं स्मरति न वेति । अत्र निर्वृत्तेन गान्धर्वविवाहविधिरूपेण उपायेन अन्तःपुरासक्तो राजा शकुन्तलां स्मरति वा न वेत्येवंरूपयापायशङ्कया च शकुन्तलादुष्यन्तयोः

प्रियंवदा—वीसद्धा होहि । ण तारिसी गुणविरोहिणी आकिदी । किंदु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे किं पडिवज्जिस्सदि त्ति ।

विस्रब्धा भव । न तादृशी गुणविरोधिन्याकृतिः । किंतु तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति ।

अनसूया—जह अहं पेक्खामि, तह तस्स अणुमदं ।

यथाहं पश्यामि, तथा तस्यानुमतम् ।

प्रियंवदा—कहं विअ । कथमिव ।

अनसूया—गुणवदे कण्णआ पडिवादणिज्जे त्ति अअं दाव पढमो संकप्पो । तं जइ देव्वं एव्व संपादेदि णं अप्पआसेण किदत्थो गुरुअणो ।

गुणवते कन्यका प्रतिपादनीयेत्ययं तावत्प्रथमः संकल्पः । तं यदि दैवमेव सपादयति नन्वप्रयासेन कृतार्थो गुरुजनः ।

प्रियंवदा—(पुष्पभाजनं विलोक्य)

सहि, अवइदाइं खु बलिकम्मपज्जत्ताइं कुसुमाइं ।

सखि, अवचितानि खलु बलिकर्मपर्याप्तानि कुसुमानि ।

अनसूया—णं सउन्दलाए सोहग्गदेवआ अच्चणीआ ।

ननु शकुन्तलायाः सौभाग्यदेवतार्चनीया ।

प्राप्तभोगसंभावनायाः प्रसञ्जितत्वात् प्राप्त्याशा नाम तृतीयावस्था निवेशितेति ध्येयम् । 'उपायापायशङ्काभ्यां प्राप्त्याशा कार्यसंभवः' इति । विस्रब्धा भव । न तादृशी गुणविरोधिनी आकृतिः । किंतु तात इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति । यथाहं पश्यामि तथा तस्यानुमतम् । कथमिव । गुणवते कन्यका प्रतिपादनीयेत्ययं प्रथमः संकल्पः । तं यदि दैवतमेव संपादयति नन्वप्रयासेन कृतार्थो गुरुजनः । सखि अपचितानि खलु बलिपर्याप्तानि कुसुमा-

प्रियंवदा—जुज्जइ । युज्यते । (इति तदेव कर्मारभेते ।)

(नेपथ्ये)

अयमहं भोः ।

अनसूया—(कर्णं दत्त्वा) अदिहीणं विअ णिवेदिदं ।

(कर्णं दत्त्वा) अतिथीनामिव निवेदितम् ।

प्रियंवदा—णं उडजसंणिहिदा सउन्दला ।

ननूटजसंनिहिता शकुन्तला ।

अनसूया—ण उण हिअअसंणिहिदा । न पुनर्हृदयसंनिहिता ।

प्रियंवदा—होदु । अलं एत्तिएहिं कुसुमेहिं ।

भवतु । अलमेतावद्भिः कुसुमैः ।

(इति प्रस्थिते ।)

(पुनर्नेपथ्ये ।)

आः अतिथिपरिभाविनि,

विचिन्तयन्ती यमनन्यमानसा
तपोनिधिं वेत्सि न मामुपस्थितम् ।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ १ ॥

नि । शकुन्तलायाः सौभाग्यदेवता समभ्यर्चनीया । युज्यते । अतिथीनामिव निवेदितं निवेदनमित्यर्थः । ननु उटजसंनिहिता शकुन्तला, न पुनर्हृदयसंनिहिता । अलमेतावद्भिः कुसुमैः । **विचिन्तयन्तीति** ॥ प्रमत्तः प्रकर्षेण मत्तः । विचिन्तयन्तीयमनन्यमानसेत्यनेन वाक्येन गम्यमानस्य शकुन्तलाभिभवरूपस्य बीजस्य प्राप्त्याशासमन्वयाद्गर्भसंधिरिति मन्तव्यम् । 'स गर्भो दृष्टनष्टस्य यत्र बीजस्य मार्गणम्' इति । ननु प्राप्त्याशासमन्वयाद्गर्भसंधिः । अत्र बीज-

प्रियंवदा—हद्धी । तं एव्व संवुत्तं । कस्सिं वि पूआरुहे अवरद्धा सुण्णहिअआ सउन्दला । (पुरोऽवलोक्य) ण हु जस्सिं कस्सिं वि । एसो दुव्वासो सुलहकोवो महेसी । तह अ सविअ चडुलपददुव्वाराए गईए णिवुत्तो । को अण्णो हुदवहादो दहिदुं पहविस्सदि ।

हा धिक् । तदेव संवृत्तम् । कस्मिन्नपि पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला । (पुरोऽवलोक्य) न खलु यस्मिन्कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा च शप्त्वा चटुलपददुर्वारया गत्या निवृत्तः । कोऽन्यो हुतवहाद्दग्धुं प्रभविष्यति ।

अनसूया—गच्छ । पादेसु पणमिअ णिवत्तेहि णं । जाव अहं अग्घोदअं गेह्णिअ उवसप्पामि ।

गच्छ । पादयोः प्रणम्य निवर्तयैनम् । यावदहमर्घ्योदकं गृहीत्वोपसर्पामि ।

प्रियंवदा—तह । तथा । [इति निष्क्रान्ता ।

प्राप्त्याशासमन्वयाद्गर्भसंधिरिति कथमुच्यते, पताकासापेक्षत्वादिति चेन्न । तदभावे बीजं वा भवतीति विद्यमानत्वात् । तदुक्तं—'पताकासंभवे बीजं बिन्दुं वा विन्यसेत्सुधीः' इति । अस्याङ्गानि—'अभूताहरणं मार्गो रूपोदाहरणक्रमाः । संग्रहश्चानुमानं च तोटकाधिबले अपि ॥ उद्वेगसंभ्रमाक्षेपा द्वादशाङ्गानि तस्य च ।' अत्र पूर्वमारम्भयत्नौ दुष्यन्तसंबन्धिनो वृत्तान्ताः । कथमिदानीं प्राप्त्याशा शकुन्तलासंबन्धिनीत्युच्यत इति नाशङ्कनीयम् । उभयोरपि शृङ्गाराश्रयत्वात् नायिकानायकयोरन्यतरसंबन्धेनापि कार्यसिद्धेः । हद्धीति निर्वेदे निपातः । तदेव संवृत्तम् । कस्मिन्नपि पूजार्हे अपराद्धा शून्यहृदया शकुन्तला । न खलु यस्मिन्कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा च शप्त्वा चटुलपददुर्वारया गत्या निवृत्तः । कोऽन्यो वा हुतवहाद्दग्धुं प्रभविष्यति । गच्छ पादयोः प्रणम्य निवर्तयैनम् । यावदह-

अनसूया—(पदान्तरे स्खलितं निरूप्य)

अम्हो, आवेगक्खलिदाए मह पब्भट्टं अग्गहत्थादो पुप्फभाअणं।

अहो, आवेगस्खलिताया मम प्रभ्रष्टमग्रहस्तात्पुष्पभाजनम् ।

[इति पुष्पोच्चयं रूपयति ।

(प्रविश्य)

प्रियंवदा—सहि, पकिदिवक्को सो कस्स अणुणअं पडिगेण्हदि । किंचि उण साणुक्कोसो किदो ।

सखि, प्रकृतिवक्रः स कस्यानुनयं प्रतिगृह्णाति । किंचित्पुनः सानुक्रोशः कृतः ।

अनसूया—(सस्मितं) तस्सिं बहु तं वि । कहेहि ।

(सस्मितं) तस्मिन्बहु तदपि । कथय ।

प्रियंवदा—जदा णिवत्तिदुं ण इच्छदि तदा विण्णविदो मए—भअवं, पढमभत्तिं अवेक्खिअ अविण्णादतवप्पहावस्स दुहिदुजणस्स भअवदा एक्को अवराहो मरिसिदव्वो त्ति ।

यदा निवर्तितुं नेच्छति तदा विज्ञापितो मया—भगवन्, प्रथमभक्तिमवेक्ष्याविज्ञाततपःप्रभावस्य दुहितृजनस्य भगवतैकोऽपराधो मर्षितव्य इति ।

अनसूया—तदो तदो । ततस्ततः ।

प्रियंवदा—तदो ण मे वअणं अण्णहाभविदुं अरुहदि, किंदु

मर्घ्योदकं गृहीत्वोपसर्पामि । अहो आवेगस्खलिताया मम प्रभ्रष्टमग्रहस्तात्पुष्पभाजनम् । सखि प्रकृतिवक्रः कस्यानुनयं प्रतिगृह्णाति । किंचित्पुनः सानुक्रोशः कृतः । तस्मिन्बहु तदपि । यदा निवर्तितुं नेच्छति तदा विज्ञापितो मया—भगवन् प्रथमभक्तिमवेक्ष्य अज्ञाततपःप्रभावस्य दुहितृजनस्य भगवता एकोऽ-

अहिण्णाणाहरणदंसणेण सावो णिवत्तिस्सदि त्ति मन्तअन्तो एव्व अन्तरिहिदो ।

ततो न मे वचनमन्यथाभवितुमर्हति, किंत्वभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाण एवान्तर्हितः ।

अनसूया—सक्कं दाणिं अस्ससिदुं । अत्थि तेण राएसिणा संपत्थिदेण सणामहेअङ्किअं अङ्गुलीअअं सुमरणीअंत्ति सअं पिणद्धं । तेण साहीणोवाआ सउन्दला भविस्सदि ।

शक्यमिदानीमाश्वसितुम् । अस्ति तेन राजर्षिणा संप्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वयं पिनद्धम् । तेन स्वाधीनोपाया शकुन्तला भविष्यति ।

प्रियंवदा—सहि, एहि । देवकज्जं दाव से णिव्वत्तेम्ह ।

सखि, एहि । देवकार्यं तावदस्या निर्वर्तयावः ।

(इति परिक्रामतः ।)

प्रियंवदा—(विलोक्य) अणसूए, पेक्ख दाव णं वामहत्थोवहिदवअणं आलिहिदं विअ पिअसहिं । भत्तुगदाए चिन्ताए अत्ताणं वि एसा ण विभावेदि । किं उण आअन्तुअं ।

पराधो मर्षितव्यः । ततस्ततः । न मे वचनमन्यथा भवितुमर्हति । अभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाण एवान्तर्हितः । शक्यमिदानीमाश्वासयितुम् । अस्ति तेन राजर्षिणा संप्रस्थितेन प्रस्थातुमुद्युक्तेन । 'आशंसायां भूतवच्च' इति भूतवत्प्रत्ययः । संप्रार्थितेनेति केषांचिद्व्याख्यानं तु अङ्गुलीयकं देहीति शकुन्तला राजानं स्वयमेव प्रार्थितवतीति अनुचितार्थस्फोरणादयुक्तम् । स्वयं तेन पिनद्धमित्युत्तरग्रन्थविरोधश्च । स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति स्वयं तेन पिनद्धम् । तेन स्वाधीनोपाया शकुन्तला भविष्यति । एहि देवकार्यं तावदस्या निर्वर्तयावः । अनसूये पश्य

(विलोक्य) अनसूये, पश्य तावदेनां वामहस्तोपहितवदनामालिखितामिव प्रियसखीम् । भर्तृगतया चिन्तयात्मानमपि नैषा विभावयति । किं पुनरागन्तुकम् ।

अनसूया—पिअंवदे, दुवेणं एव्व णो मुहे एसो वुत्तन्तो चिट्ठदु । रक्खणीआ क्खु पकिदिपेसला सही ।

प्रियंवदे, द्वयोरेव नौ मुख एष वृत्तान्तस्तिष्ठतु । रक्षणीया खलु प्रकृतिपेशला सखी ।

प्रियंवदा--को दाणिं उण्होदएण णोमालिअं सिञ्चदि ।

क इदानीमुष्णोदकेन नवमालिकां सिञ्चति ।

(इत्युभे निष्क्रान्ते ।)

प्रवेशकः ।

(ततः प्रविशति सुप्तोत्थितः शिष्यः ।)

शिष्यः—वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन । प्रकाशे निर्गतस्तावदवलोकयामि— कियदवशिष्टं रजन्या इति । (परिक्रम्यावलोक्य च) हन्त प्रभातम् । तथा हि ।

यात्येकतोऽस्तशिखरं पतिरोषधीना-
माविष्कृतोऽरुणपुरःसर एकतोऽर्कः ।

तावदेनां वामहस्तोपहितवदनामालिखितामिव प्रियसखीं भर्तृगतचिन्तया । आत्मानमप्येषा न विभावयति । किं पुनरागन्तुकम् । प्रियंवदे द्वयोरेव नौ मुखे एष वृत्तान्तस्तिष्ठतु । रक्षणीया खलु प्रकृतिपेशला सखी । क इदानीमुष्णोदकेन केसरमालिकां सिञ्चति । इति प्रवेशकः ॥

ततः प्रविशतीत्यादि ॥ यात्येकत इति ॥ आत्मदशान्तरेष्विति विषयसप्तमी । लोको जनः व्यसनोदयाभ्यां हेतुभ्यां नियम्यते विनीयत

Simultaneously

तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥ २ ॥

अपि च ।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा ।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनमतिमात्रसुदुःसहानि ॥ ३ ॥

(प्रविश्य पटाक्षेपेण)

अनसूया—एव्वं णाम विसअपरम्मुहस्स वि जणस्स ण एदं ण विदिअं । तह वि तेण रण्णा सउन्दलाए अणज्जं आअरिदं ।

एवं नाम विषयपराङ्मुखस्यापि जनस्य नैतन्न विदितम् । तथापि तेन राज्ञा शकुन्तलायामनार्यमाचरितम् ।

शिष्यः—यावदुपस्थितां होमवेलां गुरवे निवेदयामि ।

[इति निष्क्रान्तः ।

इति । सुखदुःखयोरनित्यत्वात् तयोः प्राप्तयोः सतोरितिकर्तव्यमित्युपदिश्यत इत्यर्थः । **अन्तर्हित इति** ॥ शशिनि चन्द्रे अन्तर्हिते व्यवहिते सति सैव पूर्वमतिरम्यतया दृष्टैव । प्रकामं सिद्धार्थानुभूतार्थविषयो हि तच्छब्दः । कुमुद्वती 'कुमुदनडवेतसेभ्यो ड्मतुप्' इति ड्मतुप् । डित्त्वाट्टिलोपः । संस्मरणीयशोभा अपगतकान्तिरित्यर्थः । दृष्टिं नयनं न नन्दयति न प्रीणयति । अर्थान्तरन्यासेन तदेवोपपादयति । इष्टप्रवासजनितानि प्रियवियोगोत्पादितानि दुःखानि अतिमात्रसुदुःसहानि अतिमात्राणि प्रमाणाधिकानि सुदुःसहानि सुतरामविषह्याणि । पटाक्षेपेण यवनिकापनोदनेन । हर्षशोकादिसंभ्रमयुक्तस्य पात्रस्य प्रवेशः पटाक्षेपेण क्रियत इति कविव्यवहारः । एवं नाम विषयपराङ्मुखस्यापि जनस्य नैतन्न विदितम् । तेन राज्ञा शकुन्तलायामन्याय्यमाचरितम् । प्रति-

अनसूया—पडिबुद्धा वि किं करिस्सं । ण मे उइदेसु वि करणिज्जेसु हत्थपाआ पसरन्ति । सकामो दाणिं कामो होदु । जेण असच्चसंधे जणे पदं कारिदा सही दाणिं सुण्णहिअआ । अहवा दुव्वासकोवो एव्वं विआरेदि । अण्णहा कहं सो राएसी तारिसाणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं वि ण विसज्जेदि । ता इदो अहिण्णाणं अङ्गुलीअअं से विसज्जेमि । अहवा दुक्खसीले तवस्सिजणे को वा अब्भत्थीअदि । णं सहीगामी दोसो त्ति व्ववासिदा वि ण पारेमि पवासपडिणिउत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवेदेदुं । इत्थंगदे किं णु खु अम्हेहिं करणिज्जं ।

प्रतिबुद्धापि किं करिष्यामि । न मे उचितेष्वपि करणीयेषु हस्तपादं प्रसरति । सकाम इदानीं कामो भवतु । येनासत्यसंधे जने पदं कारिता सखीदानीं शून्यहृदया । अथवा दुर्वासःकोप एवं विकारयति । अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रयित्वैतावतः कालस्य लेखमात्रमपि न विसर्जयति । तदितोऽभिज्ञानमङ्गुलीयकमस्य विसर्जयामि । अथवा दुःखशीले तपस्विजने को वाभ्यर्थ्यते । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्ताय तातकाश्यपाय दुष्य-

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बुद्धापि राज्ञा कृतमन्याय्यं ज्ञातवत्यपि किं करिष्यामि । तेन उचितेषु करणीयेषु हस्तपादं न प्रसरति । अत्रोचितानि राजानं प्रति लेखनादीनि कर्माणि । सकाम इदानीं कामो भवतु । येन कामेन असत्यसंधे जने पदं कारिता सखीदानीम् । शून्यहृदया रिक्तमनाः । अथवा दुर्वासःकोप एवं विकारयति । अन्यथा कथं स राजर्षिः तादृशानि मन्त्रयित्वा एतावतः कालस्य लेखमात्रमपि न विसर्जयति । तस्मादितोऽभिज्ञानाङ्गुलीयकमस्य विसर्जयिष्यामि । अथवा दुःखशीलान् तपस्विजनान् को वाभ्यर्थयते । सखीगामी दोष इति न पारयामि प्रवासप्रतिनि-

न्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम् । इत्थंगते किंनु खल्वस्माभिः करणीयम् ।

(प्रविश्य)

प्रियंवदा—(सहर्षं) सहि, तुवर सउन्दलाए पत्थाणकोदुअं णिव्वत्तेदुं ।

(सहर्षं) सखि, त्वरस्व शकुन्तलायाः प्रस्थानकौतुकं निर्वर्तयितुम् ।

अनसूया—कहं एदं ।　　कथमेतत् ।

प्रियंवदा—सुणाहि । दाणिं सुहसअणपुच्छिआ सउन्दलाए सआसं गदम्हि । तदो जाव णं लज्जावणदवअणं परिस्सजिअ तादकस्सवेण एव्वं अहिणन्दिदं । दिट्ठिआ धूमावरुद्धदिट्ठिणो वि यजमाणस्स पावए एव्व आहुदी पडिदा । वच्छे, सुसिस्सपरिदिण्णा विअ विज्जा असोअणिज्जासि मे संवुत्ता । अज्ज एव्व राएसिपरिगहीदं तुमं भत्तुणो सआसं विसज्जेमित्ति ।

श्रृणु । इदानीं सुखशयनपृच्छिका शकुन्तलायाः सकाशं गतास्मि । ततो यावदेनां लज्जावनतवदनां परिष्वज्य तातकाश्यपेनैवमभिनन्दितम्—दिष्ट्या धूमावरुद्धदृष्टेरपि यजमानस्य पावक एवाहुतिः

वृत्ताय तातकाश्यपाय दुष्यन्तपरिणीतामापन्नसत्त्वां शकुन्तलां निवेदयितुम् । अत्र सख्या महर्षये कथनीयस्य शकुन्तलावृत्तान्तस्य कपटेन अकथनादभूताहरणमिति गर्भसंधेः प्रथमाङ्गमुक्तम् । 'अभूताहरणं प्राहुः कपटोपायकल्पनम्' इति । इत्थंगते किं नु खल्वस्माभिः करणीयम् । इत्थं गते प्राप्तकर्मणीत्यर्थः । सखि, त्वरस्व शकुन्तलायाः प्रस्थानकौतुकप्रयाणमङ्गलं निर्वर्तयितुम् । कथमेतत् । श्रृणु । इदानीं सुखशयनपृच्छिका शकुन्तलायाः समीपं गतास्मि । ततो यावदेनां लज्जावनतवदनां परिष्वज्य तातकाश्यपेनैवमभिहितम् । दिष्ट्या

पतिता । वत्से, सुशिष्यपरिदत्तेव विद्याऽशोचनीयासि मे संवृत्ता । अद्येव राजर्षिपरिगृहीतां त्वां भर्तुः सकाशं विसर्जयामीति ।

अनसूया—अह केण सूइदो अअं तादकस्सवस्स वुत्तन्तो ।

अथ केन सूचितोऽयं तातकाश्यपाय वृत्तान्तः ।

प्रियंवदा—अग्गिसरणं पविट्ठस्स छन्दोमईए असरीरिणीए वाआए ।

अग्निशरणं प्रविष्टस्य छन्दोमय्या अशरीरिण्या वाचा ।

अनसूया—(सहर्षं) कहेहि कहेहि । कथय कथय ।

प्रियंवदा—(संस्कृतमाश्रित्य)

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।
अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव ॥ ४ ॥

अनसूया—(प्रियंवदामाश्लिष्य) सहि पिअं मे । किंदु अज्ज एव्व सउन्दला णीअदित्ति उक्कण्ठासाहारणं परितोसं अणुहोमि ।

(प्रियंवदामाश्लिष्य) सखि, प्रियं मे । किं त्वद्यैव शकुन्तला नीयत इत्युत्कण्ठासाधारणं परितोषमनुभवामि ।

प्रियंवदा—सहि, वअं दाव उक्कण्ठं विणोदइस्सामो । सा तवस्सिणी णिव्वुदा होदु ।

धूमावरुद्धदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता । वत्से सुशिष्यपरिदत्तेव विद्या अशोचनीयासि मे संवृत्ता । अद्यैव राजर्षिपरिगृहीतां त्वां भर्तुः सकाशं विसर्जयामीति । अथ केन सूचितोऽयं तातकाश्यपस्य वृत्तान्तः । अग्निशरणं प्रविष्टस्य छन्दोमय्या अशरीरिण्या वाचा । कथय । अत्र संस्कृतभाषामाश्रित्य—**दुष्यन्तेनाहितमिति** ॥ आहितं निषिक्तं तेजः वीर्यम् । शकुन्तलाम् अग्निगर्भाम् अग्निर्गर्भे यस्यास्ताम् । अत्र यथार्थकथनान्मार्ग इति संध्यङ्गमुक्तम् । 'तत्त्वार्थकथनं मार्ग' इति । सखि प्रियंवदे किंत्वद्यैव शकुन्तला नीयत

सखि, आवां तावदुत्कण्ठां विनोदयिष्यावः । सा तपस्विनी निर्वृता भवतु ।

अनसूया—तेण हि एदस्सिं चूदसाहावलम्बिदे णालिएरसमुग्गए तण्णिमित्तं एव्व कालान्तरक्खमा णिक्खित्ता मए केसरमालिआ । तं तुमं हत्थसंणिहिदं करेहि । जाव अहं से गोरोअणं तित्थमित्तिआ दुव्वाकिसलआणि त्ति मङ्गलसमालम्भणाणि विरएमि ।

तेन ह्येतस्मिंश्चूतशाखावलम्बिते नालिकेरसमुद्गके तन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केसरमालिका । तां त्वं हस्तसंनिहितां कुरु । यावदहमस्या गोरोचनं तीर्थमृत्तिका दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि ।

प्रियंवदा—तह करीअदु । तथा क्रियताम् ।

(अनसूया निष्क्रान्ता । प्रियंवदा नाट्येन सुमनसो गृह्णाति ।)

(नेपथ्ये)

गौतमि, आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

प्रियंवदा—(कर्णं दत्त्वा) अणसूए, तुवर । एदे क्खु हत्थिणाणअरगामिणो इसिओ सद्दाअन्ति ।

इत्युत्कण्ठासाधारणं परितोषमनुभवामि । सखि आवां तावदुत्कण्ठां विनोदयिष्यावः । सा तपस्विनी निर्वृता भवतु । तेन ह्येतस्मिन् चूतशाखावलम्बिते नारिकेलसमुद्गके तन्निमित्तमेव कालान्तरक्षमा निक्षिप्ता मया केसरमालिका । तां त्वं हस्तसंनिहितां कुरु । यावदहमस्या गोरोचनं तीर्थमृत्तिका दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि संपादयामि । समालम्भनं नाम विलेपनम् । तथा क्रियताम् । अनसूये पश्य । एते खलु हस्तिनानगरगामिनः

(कर्णं दत्त्वा) अनसूये, त्वरस्व । एते खलु हस्तिनानगरगामिन ऋषयः शब्दायन्ते ।

(प्रविश्य समालम्भनहस्ता)

अनसूया—सहि, एहि । सखि, एहि ।

(इति परिक्रामतः ।)

प्रियंवदा—(विलोक्य) **एसा सुज्जोदए एव्व सिहामज्जिदा पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणिकाहिं तावसीहिं अहिणन्दीअमाणा सउन्दला चिट्ठइ । उवसप्पम्ह णं ।**

(विलोक्य) एषा सूर्योदय एव शिखामार्जिता प्रतीष्टनीवारहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । उपसर्पाव एनाम् । [इत्युपसर्पतः ।

(ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ।)

तापसीनामन्यतमा—(शकुन्तलां प्रति) **जादे, भत्तुणो बहुमाणसूअअं महादेवीसद्दं अहिअच्छ ।**

(शकुन्तलां प्रति) जाते, भर्तुर्बहुमानसूचकं महादेवीशब्दमधिगच्छ ।

द्वितीया—**वच्छे, वीरप्पसविणी होहि ।**

वत्से, वीरप्रसविनी भव ।

तृतीया—**जाते, भत्तुणो बहुमदा होहि ।**

जाते, भर्तुर्बहुमता भव ।

[इत्याशिषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः ।

ऋषयः शब्दायन्ते । सखि एहि । एषा सूर्योदये शिखामार्जिता अभ्यक्तस्नातैव साक्षतहस्ताभिः स्वस्तिवाचनिकाभिस्तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति । तदुपसर्पाव एनाम् । प्रतिष्ठितानि प्रतिगृहीतानि नीवारस्वस्तिवाचनानि याभिस्तास्तथोक्ताः । स्वस्तिवाचनं नाम देवतोद्देशेन दीयमानं पटविध्यवसितं यौतकादिकमुच्यते । जाते भर्तुर्बहुमानसूचकं महादेवीशब्दमधिगच्छ । वत्से

सख्यौ—(उपसृत्य) सहि, सुहमज्जणं दे जादं ?

(उपसृत्य) सखि सुखमज्जनं ते जातम् ?

शकुन्तला—साअदं मे पिअसहीणं । इदो णिसीदह ।

स्वागतं मे प्रियसखीभ्याम् । इतो निषीदतम् ।

उभे—(मङ्गलपात्राण्यादाय उपविश्य)

हला सउन्दळे सज्जा होहि । जाव दे वअं मङ्गलसमालम्भणं विरएम ।

हला शकुन्तले, सज्जा भव । यावत्ते आवां मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला—इदं खु बहुमन्तव्वं । दुल्लहं दाव मम सहीमण्डणं भविस्सदि ।

इदं खलु बहुमन्तव्यम् । दुर्लभं तावन्मम सखीमण्डनं भविष्यति ।

(इति बाष्पं विसृजति ।)

उभे—सहि, ण दे उइदं मङ्गलकाले रोइदुं ।

सखि, न ते उचितं मङ्गलकाले रोदितुम् ।

[इत्यश्रूणि प्रमृज्य नाट्येन प्रसाधयतः ।

प्रियंवदा—आहरणोइदं रूवं अस्समसुलहेहिं पसाहणेहिं वि-आरीआदि ।

आभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विकार्यते ।

वीरप्रसविणी भव । जाते भर्तुर्बहुमता भव । सखि सुखमज्जनं जातम् । स्वागतं मे प्रियसखीभ्याम् । इतो निषीदतम् । सखि शकुन्तले सज्जा भव । यावत्ते आवां मङ्गलसमालम्भनं विरचयावः । इदं खलु बहुमन्तव्यम् । दुर्लभं तावन्मम सखीमण्डनं भविष्यति । सखि न ते उचितं मङ्गलकाले रोदितुम् । आभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विकार्यते । वत्स

(प्रविश्योपायनहस्तौ)

ऋषिकुमारकौ—इदमलंकरणम् । अलंक्रियतामत्रभवती ।

(सर्वा विलोक्य विस्मिताः ।)

गौतमी—वच्छ णारद, कुदो एदं । वत्स नारद, कुत एतत् ।

प्रथमः—तातकाश्यपप्रभावात् ।

गौतमी—किं माणसी सिट्ठी । किं मानसी सृष्टिः ।

द्वितीयः—न खलु । श्रूयताम् । तत्रभवता वयमाज्ञप्ताः शकुन्तलाहेतोर्वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं

क्षौमं केनचिदिन्दुपाण्डु तरुणा मङ्गल्यमाविष्कृतं
निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित् ।
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
र्दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्द्विभिः ॥ ५ ॥

प्रियंवदा—(शकुन्तलां विलोक्य) हला, इमाए अब्भुववत्तीए सूइआ दे भत्तुणो गेहे अणुहोदव्वा राअलच्छी ।

नारद कुत एतत् । किं मानसी सृष्टिः । ततः । **क्षौमं केनचिदिति ॥** मङ्गल्यं मङ्गलार्थमाविष्कृतमुद्भावितम् । निष्ठ्यूतः उद्गीर्णः । चरणोपभोगसुलभः चरणोपभोगाय पादालंकाराय सुलभः सुखेन लभ्यः । आपर्वभागोत्थितैः । पर्वभागः करतलसंबन्धी मणिबन्धोऽवगन्तव्यः । अन्येभ्यः इतरेभ्यस्तरुभ्यः । अत्र सखीभ्यामाभरणोचितं रूपमाश्रमसुलभैः प्रसाधनैर्विकार्यत इत्याभरणेष्वाकांक्षितेषु सत्सु शिष्यैस्तरुभ्यो लब्धानां क्षौमादीनां समर्पणात्क्रमो नाम संध्यङ्गमुक्तम् । यथोक्तं—'चिन्त्यमानार्थसंप्राप्तिः क्रम इत्यभिधीयते' इति । सखि अनया अभ्युपपत्त्या सूचिता ते

(शकुन्तलां विलोक्य) हला, अनयाभ्युपपत्त्या सूचिता ते भर्तुर्गेहेऽनुभवितव्या राजलक्ष्मीः ।

(शकुन्तला व्रीडां रूपयति ।)

प्रथमः—गौतम, एह्येहि । अभिषेकोत्तीर्णाय काश्यपाय वनस्पतिसेवां निवेदयावः ।

द्वितीयः—तथा । [इति निष्क्रान्तौ ।

सख्यौ—अए अणुवजुत्तभूसणो अअं जणो । तह वि चित्तकम्मपरिअएण अङ्गेसु दे आहरणविणिओअं करेम्ह ।

अये, अनुपयुक्तभूषणोऽयं जनः । तथापि चित्रकर्मपरिचयेनाङ्गेषु ते आभरणविनियोगं कुर्वः ।

शकुन्तला—जाणे वो णेउणं । जाने वां नैपुणम् ।

(उभे नाट्येनालंकुरुतः ।)

(ततः प्रविशति स्नानोत्तीर्णः काश्यपः ।)

काश्यपः—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
कण्ठः स्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।
वैक्लव्यं मम तावदीदृशमहो स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥ ६ ॥

(इति परिक्रामति ।)

भर्तुर्गेहे अनुभवितव्या राजलक्ष्मीः । अनुपयुक्तभूषणोऽयं जनः । तथापि चित्रकर्मपरिचयेन ते अङ्गेष्वाभरणविनियोगं कुर्वः । जाने वां नैपुण्यम् । **यास्यत्यद्येति** ॥ चिन्ताजडं स्तब्धम् । हृदये चिन्तजाडे सति दर्शनस्यापि तथाभावः । मम तावत् ममैवेत्यर्थः । ईदृशम् एवंविधम् । अत्र नवैरिति विशेषणेन

सख्यौ—हला सउन्दले, अवसिदमण्डणासि । परिधेहि संपदं खोमजुअलं ।

हला शकुन्तले, अवसितमण्डनासि । परिधत्स्व सांप्रतं क्षौमयुगलम् ।

(शकुन्तलोत्थाय परिधत्ते ।)

गौतमी—जादे, एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्सजन्तो विअ गुरू उवट्ठिदो । आआरं दाव पडिवज्जस्स ।

जाते, एष ते आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत्प्रतिपद्यस्व ।

शकुन्तला—(सव्रीडं) ताद, वन्दामि । तात, वन्दे ।

काश्यपः—वत्से,

ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।
सुतं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ॥ ७ ॥

गौतमी—भअवं, वरो क्खु एसो ण आसिसा ।

भगवन्, वरः खल्वेष नाशीः ।

काश्यपः—वत्से, इतः सद्योहुतानग्नीन्प्रदक्षिणीकुरुष्व ।

(सर्वे परिक्रामन्ति ।)

पीडातिशयः कथितः । सखि शकुन्तले अवसितमण्डनासि । परिधत्स्व सांप्रतं क्षौमयुगलम् । जाते आनन्दपरिवाहिना चक्षुषा परिष्वजमान इव गुरुरुपस्थितः । आचारं तावत्प्रतिपद्यस्व । तात वन्दे । **ययातेरित्यादि** ॥ ययातिर्नाम नहुषपुत्रः सोमवंशीयो राजा । शर्मिष्ठेति वृषपर्वनाम्नः सुरराजस्य पुत्री । शर्मिष्ठा पूरुमिव । पूरुश्च पुरुश्चेत्युभयथा व्यवहारोऽस्ति । सम्राजं पुत्रमाप्नुहि लभस्व । 'येनेष्टं राजसूयेन मण्डलस्येश्वरश्च यः । शास्ति यश्चाज्ञया राज्ञः स सम्राट्' इत्यमरः । भगवन् वरे खल्वेते न त्वाशिषौ । एते इति द्विवचनेन

काश्यपः—(ऋक्छन्दसाशास्ते)

अमी वेदिं परितः क्लृप्तधिष्ण्याः
समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धै-
र्वैतानास्त्वां वह्नयः पालयन्तु ॥ ८ ॥

प्रतिष्ठस्वेदानीम् । (सदृष्टिक्षेपं) क ते शार्ङ्गरवमिश्राः ।

(प्रविश्य)

शिष्यः—भगवन्, इमे स्मः ।

काश्यपः—भगिन्यास्ते मार्गमादेशय ।

शार्ङ्गरवः—इत इतो भवती ।

(सर्वे परिक्रामन्ति ।)

काश्यपः—भो भोः संनिहितास्तपोवनतरवः,

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।
आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥ ९ ॥

(कोकिलरवं सूचयित्वा) आः!

भर्तुर्बहुमता भव सम्राजं पुत्रमाप्नुहीत्येतद्वयं गृह्यते । **अमी वेदिमित्यादि ॥** वेदिं परितः वेद्याः समन्तात् । 'अभितःपरित' इत्यादिना द्वितीया । क्लृप्तधिष्ण्याः रचिताधिष्ठानाः । समिद्वन्तः इध्मवन्तः । प्रान्तेषु पार्श्वेषु चतसृषु दिक्षु संस्तीर्णा दर्भा येषां ते तथोक्ताः । हव्यानामाज्यादीनां गन्धैः दुरितं पापं अपघ्नन्तः । वैतानाः वितानस्य यागस्य संबन्धिनः । वह्नयस्त्वां पालयन्तु रक्षन्तु । अस्य वृत्तस्य वेदोक्ताशीर्वचनसदृशत्वं मुनिप्रयुक्तत्वादिति मन्तव्यम् । **पातु-**

अनुमतगमना शकुन्तला
तरुभिरियं वनवासबन्धुभिः ।
परभृतविरुतं कलं यथा
प्रतिवचनीकृतमेभिरीदृशम् ॥ १० ॥

(आकाशे)

रम्यान्तरः कमलिनीहरितैः सरोभि-
श्छायाद्रुमैर्नियमितार्कमयूखतापः ।
भूयात्कुशेशयरजोमृदुरेणुरस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥ ११ ॥

(सर्वे सविस्मयमाकर्णयन्ति ।)

गौतमी—जादे, णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवोवणदेवदाहिं । पणम भअवदीणं ।

मिति ॥ या शकुन्तला युष्मास्वपीतेषु न विद्यते पीतं पानं येषां ते तथोक्तास्तेषु । पीतमिति भावे क्तः । सर्वैर्भवद्भिरनुज्ञायताम् । **अनुमतगमनेत्यादि** ॥ अत्र सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायतामित्युक्ते सत्यनन्तरं यत्कोकिल-रुतं तेन शकुन्तलागमनानुमतिः तरुभिः कृतेत्यनेनानुमानमिति संध्यङ्ग-मुक्तम् । यथोक्तम्—'ऊहश्च लिङ्गतः सम्यगनुमानमिति स्मृतम्' इति । **रम्यान्तर इत्यादि** ॥ छायाद्रुमैः छायाप्रधानैः द्रुमैः । चुलकितः शमितः अर्कमयूखानां तापो यस्य स तथोक्तः । कुशेशयरजोमृदुरेणुः । कुशेशयानां रजः परागः तदिव मृदू रेणुर्यस्य स तथोक्तः । शान्तश्चानुकूलश्च शान्तानुकूलः पवनो यस्य स तथोक्तः । मन्द इत्यर्थः । चकारः समुच्चये । अत्र प्रयुक्तविशेषणैः पूर्वोक्तकोकिलरुतेन च शकुन्तलाया यात्रायां निमित्तं सूचितमित्यनुसंधेयम् । **जातेति** ॥ ज्ञातिजनस्निग्धाभिः ज्ञातिजना इव स्निग्धास्ताभिः अनुज्ञातगमना

जाते, ज्ञातिजनस्निग्धाभिरनुज्ञातगमनासि तपोवनदेवताभिः । प्रणम भगवतीभ्यः ।

शकुन्तला—(सप्रणामं परिक्रम्य, जनान्तिकं)

हला पिअंवदे, अज्जउत्तदंसणुस्सुआए वि अस्समपदं परिच्चअन्तीए दुक्खेण मे चलणा पुरदोमुहा वट्टंति ।

हला प्रियंवदे, आर्यपुत्रदर्शनोत्सुकाया अप्याश्रमपदं परित्यजन्त्या दुःखेन मे चरणौ पुरतोमुखौ वर्तेते ।

प्रियंवदा—ण केवलं तवोवणविरहकादरा सही एव्व । एव्वं तुए उवट्ठिदविओअस्स तवोवणस्स वि दाव समवत्थं पेक्ख ।

उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा ।
ओसरिअपण्डुपत्ता मुअन्ति अस्सू विअ लदाओ ॥ १२ ॥

न केवलं तपोवनविरहकातरा सख्येव । एवं त्वयोपस्थितवियोगस्य तपोवनस्यापि तावत्समवस्थां पश्य ।

उद्गलितदर्भकबला मृगाः परित्यक्तनर्तना मयूराः ।
अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥

शकुन्तला—(स्मृत्वा) ताद, लदाबहिणिअं वणज्जोसिणिं दाव आमन्तइस्सं ।

(स्मृत्वा) तात, लताभगिनीं वनज्योत्स्नां तावदामन्त्रयिष्ये ।

काश्यपः—अवैमि ते तस्यां सोदर्यस्नेहम् । इयं तावद्दक्षिणेन ।

तपोवनदेवताभिः । प्रणम भगवतीभ्यः । सखि प्रियंवदे आर्यपुत्रदर्शनोत्सुकाया अपि आश्रमपदं परित्यजन्त्याः दुःखेन चरणौ मे विमुखौ वर्तेते । न केवलं तपोवनविरहकातरा सख्येव । एवं त्वया उपस्थितवियोगस्य तपोवनस्यापि तावत् समवस्थां पश्य । उद्गलितदर्भकबला मृगाः परित्यक्तनर्तना मयूराः । निपतत्पाण्डुपत्राः मुञ्चन्त्यश्रूणीव लताः ॥ तात लताभगिनीं वनज्योत्स्नीं तावदामन्त्र-

शकुन्तला—(लतामुपेत्य) वणज्जोसिणि, चूदसंगदा वि पच्चालिङ्ग मं इदोगदाहिं साहाबाहाहिं । अज्जप्पहुदि दूरवत्तिणी खु अहं दे भविस्सं ।

(लतामुपेत्य) वनज्योत्स्ने, चूतसंगतापि प्रत्यालिङ्ग मामितोगताभिः शाखाबाहाभिः । अद्यप्रभृति दूरवर्तिनी खल्वहं ते भविष्यामि ।

काश्यपः—

संकल्पितं प्रथममेव मया तवार्थे
भर्तारमात्मसदृशं सुकृतैर्गता त्वम् ।
चूतेन संगतवती नवमालिकेय-
मस्यामहं त्वयि च संप्रति वीतचिन्तः ॥ १३ ॥

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला—(सख्यौ प्रति) हला, एसा दुवेणं वि वो हत्थणिक्खेवो ।

(सख्यौ प्रति) हला, एषा द्वयोरपि वां हस्तनिक्षेपः ।

सख्यौ—अअं जणो दाणिं कस्स हत्थे समप्पिदो ।

अयं जन इदानीं कस्य हस्ते समर्पितः ।　　　[इति बाष्पं विकिरतः ।

काश्यपः—अनसूये, अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला ।

(सर्वे परिक्रामन्ति ।)

यिष्ये । वनज्योत्स्नि चूतसंगतापि प्रत्यालिङ्ग मामितोगताभिः शाखाबाहाभिः । अद्य प्रभृति दूरवर्तिनी खल्वहं ते भविष्यामि । **संकल्पितमित्यादि** ॥ तवार्थे तव कृते । 'अर्थे कृते च तादर्थ्ये' इति केशवस्वामी । पूर्वमेव संकल्पितमात्मसदृशं त्वत्समं भर्तारं पतिं त्वं गता प्राप्ता । इयं नवमालिका चूतेन संगतवती । अत्र नवमालिका शकुन्तलायाः प्रीतिपात्रमिति मन्तव्यम् । सख्यौ एषा द्वयोरपि वां

शकुन्तला—ताद, एसा उडजपज्जन्तचारिणी गब्भमन्थरा मिअवहू जदा अणघप्पसवा होइ तदा मे कंपि पिआणिवेदइत्तअं विसज्जेहि ।

तात, एषोटजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मे कमपि प्रियनिवेदयितृकं विसर्जय ।

काश्यपः—नेदं विस्मरिष्यामः ।

शकुन्तला—(गतिभङ्गं रूपयित्वा)

किं णु खु एदं पुणो वि णिवसणे मे सज्जइ ।

किं नु खल्वेतत्पुनरपि निवसने मे सज्जति । [इति परावर्तते ।

काश्यपः—वत्से,

यस्य त्वया व्रणविरोपणमिङ्गुदीनां
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।
श्यामाकमुष्टिपरिवर्धितको जहाति
सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला—वच्छ, किं सहवासपरिच्चाइणिं मं अणुसरसि । अचिरप्पसूदाए जणणीए वि विणा वड्ढिदो एव्व । दाणिं पि

हस्तनिक्षेपः । अयं जनः इदनीं कस्य हस्ते समर्पितः । तात एषा उटजपर्यन्तचारिणी गर्भमन्थरा मृगवधूः यदा अनघप्रसवा व्यसनरहितप्रसूतिर्भवति तदा मे कमपि प्रियनिवेदयितृकं विसर्जय । किं नु खल्वेतत्पुनरपि निवसनपटे सज्जति । **यस्य त्वयेत्यादि** ॥ व्रणविरोपणं व्रणनिवर्तकम् । कुशा एव सूचयः ताभिर्विद्धे भिन्ने । श्यामाका नाम धान्यविशेषास्तेषां मुष्टिभिः परिवर्धितकः पोषितकः अनुकम्पया वर्धित इत्यर्थः । अनुकम्पायामिति कः । पुत्रकृतकः अपुत्रः पुत्रः कृतः । 'श्रेण्यादयः कृतादिभिः' इति समासः । कृतक

मए विरहिदं तुमं तादो चिन्तइस्सदि । णिवत्तेहि दाव ।

वत्स, किं सहवासपरित्यागिनीं मामनुसरसि । अचिरप्रसूतया जनन्या विनापि वर्धित एव । इदानीमपि मया विरहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व तावत् । [इति रुदती प्रस्थिता ।

काश्यपः—

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं
बाष्पं कुरु स्थिरतया विहतानुबन्धम् ।
अस्मिन्नलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति ॥ १५ ॥

शार्ङ्गरवः—भगवन्, ओदकान्तात्स्निग्धो जनोऽनुगन्तव्य इति श्रूयते । तदिदं सरस्तीरम् । अत्र संदिश्य प्रतिगन्तुमर्हसि ।

काश्यपः—तेन हीमां क्षीरवृक्षच्छायामाश्रयामः ।

(सर्वे परिक्रम्य स्थिताः ।)

काश्यपः—(आत्मगतं) किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपमस्माभिः संदेष्टव्यम् । (इति चिन्तयति ।)

शकुन्तला—(जनान्तिकं) हला, पेक्खह । दक्खिणदो णलिणीपत्तन्तरिदं वि सहअरं अदेक्खन्ती आदुरा चक्कवाई आरसदि । दुक्करं खु अहं करेमि ।

इति स्वार्थे कः । वत्स किं सहवासपरित्यागिनीं मामनुसरसि । अचिरप्रसूतया जनन्या विनापि वर्धित एव । इदानीमपि त्वां मया विरहितं तातश्चिन्तयिष्यति । निवर्तस्व तावत् । **उत्पक्ष्मणोरित्यादि** ॥ उपरुद्धवृत्तिः उपरुद्धा वृत्तिर्व्यापारो येन स तथोक्तः । ओदकान्तात् आजलान्तात् स्निग्धो जनोऽनुगन्तव्यः ।

(जनान्तिकं) सख्यौ पश्यतम् । दक्षिणतो नलिनीपत्रान्तरितमपि सहचरमपश्यन्त्यातुरा चक्रवाक्यारसति । दुष्करं खल्वहं करोमि ।

अनसूया—सहि, मा एव्वं मन्तेहि ।

एसा वि पिएण विणा गमेइ रअणिं विसाअदीहअरं ।
गरुअं पि विरहदुक्खं आसाबन्धो सहावेदि ॥ १६ ॥

सखि, मैवं मन्त्रयस्व ।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम् ।
गुर्वपि विरहदुःखमाशाबन्धः साहयति ॥

काश्यपः—शार्ङ्गरव, इति त्वया मद्वचनात्स राजा शकुन्तलां पुरस्कृत्य वक्तव्यः ।

शार्ङ्गरवः—आज्ञापयतु भवान् ।

काश्यपः—

अस्मान्साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।

'ओदकान्तात्प्रियः पान्थमनुव्रजेत्' इति स्मरणात् । सख्यौ पश्यतं दक्षिणतो नलिनीपत्रान्तरितमपि सहचरमपश्यन्ती चक्रवाकी आरसति । दुष्करं खल्वहं तर्कयामि । अनेन शापतिरोहितं दुष्यन्तमप्राप्स्यमानायाः शकुन्तलायाः भाविदुःखं तुल्यसंविधानतया सूचितम् । तस्मादिदं तुल्येन संविधानेन कृतं पताकास्थानकम् । तथोक्तं—'पताकास्थानकं प्राहुर्भाविनोऽर्थस्य सूचनम् । चतुर्भिः करणैरेतच्चतुर्धा परिकीर्तितम् ॥ सहसैवार्थसंपत्त्या विमर्शादनु निर्णयात् । तुल्येन संविधानेन तथा तुल्यविशेषणात् ॥' इति । सखि मैवं मन्त्रयस्व । 'एषा प्रियेण विनापि रजनीं निगमयति दीर्घतराम् । गुरुकमपि विरहदुःखमाशाबन्धः साहयति, सह्यं करोतीत्यर्थः । अयमर्थो मेघसंदेशे व्यक्तः—'तां चावश्यं दिवसगणनातत्परामेकपत्नीमव्यापन्नामविहतगतिर्द्रक्ष्यसि

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥१७॥

शार्ङ्गरवः—गृहीतः संदेशः ।

काश्यपः—वत्से, त्वमिदानीमनुशासनीयासि । वनौकसोऽपि सन्तो लोकज्ञा वयम् ।

शार्ङ्गरवः—न खलु धीमतां कश्चिदविषयो नाम ।

काश्यपः—सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥ १८ ॥

भ्रातृजायाम् । आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यः पाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥' इति । **अस्मानिति** ॥ संयमधनानस्मान् विचिन्त्ये-त्यनेन महर्षेर्मान्यत्वं गम्यते । उच्चैः कुलं साधु विचिन्त्येत्यनेन कुलस्य न्यायव-र्तित्वं ज्ञाप्यते । त्वयि विषये अस्याः शकुन्तलाया बान्धवैः कृता न भवती-त्यबान्धवकृता तां कथमपि केनापि प्रकारेण सिद्धां कामातिशयवत्तया त्वयैव ज्ञातां स्नेहप्रवृत्तिं स्नेहप्रवर्तनं साधु विचिन्त्येत्यनेन शकुन्तलायामस्यादरणीयत्वं गम्यते । दारेष्विति निर्धारणे सप्तमी । सामान्यप्रतिपत्तिपूर्वकं यथा भवति तथा द्रष्टव्या । अतः सामान्यप्रतिपत्तेः परमतिरिक्तं विशेषप्रतिपत्तिरित्यर्थः । भाग्यायत्तं भाग्याधीनम् । तत् तस्मात्कारणात् वधूबन्धुभिर्न वाच्यं न कथनीयम् । वक्तुं न युक्तमित्यर्थः । अत्र अस्मान् साधु विचिन्त्येत्यादिवाक्यपर्यालोच-नया इयं शकुन्तला विशेषप्रतिपत्त्यर्हेति सूचितं भवति । अनुसान्त्वनस्य गम्य-मानत्वात्संग्रहो नाम संध्यङ्गमुक्तं भवति । यथोक्तं—'संग्रहः सामदानाभ्यां वशीकरणमुच्यते' इति । **शुश्रूषस्वेत्यादि** ॥ गुरून् श्वशुरादीन् शुश्रूषस्व

कथं वा गौतमी मन्यते ।

गौतमी—एत्तिओ एव्व वहूजणस्स उपदेसो । वच्छे, एदं क्खु सव्वं ओधारेहि ।

एतावानेव वधूजनस्योपदेशः । वत्से, एतत्खलु सर्वमवधारय ।

काश्यपः—वत्से, परिष्वजस्व मां सखीजनं च ।

शकुन्तला—ताद, इदो एव्व किं पिअंवदामिस्साओ सहीओ णिवत्तिस्सन्ति ।

तात, इत एव किं प्रियंवदामिश्रे सख्यौ निवर्तिष्येते ।

काश्यपः—वत्से, इमे अपि प्रदेये । न युक्तमनयोस्तत्र गन्तुम् । त्वया सह गौतमी यास्यति ।

शकुन्तला—(पितरमाश्लिष्य) कहं दाणिं तादस्स अङ्कादो परिब्भट्टा मलअतडुम्मूलिआ विअ चन्दणलदा देसन्तरे जीविअं धारइस्सं ।

(पितरमाश्लिष्य) कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलितेव चन्दनलता देशान्तरे जीवितं धारयिष्यामि ।

काश्यपः—वत्से, किमेवं कातरासि ।

परिचर । सन्नन्तः शृणोतिः परिचर्यायां रूढः । 'ज्ञाश्रुस्मृदृशां सन' इत्यात्मनेपदम् । विगता प्रकृतिः यस्याः सा विप्रकृता कोपितेत्यर्थः । प्रतीपं प्रतिकूलाचरितं मा स्म गमः मा गच्छ । दक्षिणा दाक्षिण्यवती । भोगेषु सुखेषु अनुत्सेकिनी अनहंकारिणी । एवं एवंप्रकारेण । वामाः वक्राः प्रतिकूला इत्यर्थः । आधयः मनःपीडाः । एतावानेव वधूजनस्योपदेशः । वत्से एतत्खलु सर्वमवधारय । तात इत एव किं प्रियंवदानसूये निवर्तिष्येते । कथमिदानीं तातस्याङ्कात्परिभ्रष्टा मलयतटोन्मूलितेव चन्दनलता देशान्तरे जीवितं धारयि-

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।
तनयमचिरात्प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥ १९ ॥

(शकुन्तला पितुः पादयोः पतति ।)

काश्यपः—यदिच्छामि ते तदस्तु ।

शकुन्तला—(सख्यावुपेत्य) हला, दुवे वि मं समं एव्व परिस्सजह ।

(सख्यावुपेत्य) हला, द्वे अपि मां सममेव परिष्वजेथाम् ।

सख्यौ—(तथा कृत्वा) सहि, जइ णाम सो राआ पच्चहिण्णाणमन्थरो भवे तदा से इमं सणामहेअङ्किअं अङ्गुलीअअं दंसेहि ।

(तथा कृत्वा) सखि, यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत्तदास्मै स्वनामधेयाङ्कितमङ्गुलीयकं दर्शय ।

शकुन्तला—हळा, इमिणा संदेहेण वो आकम्पिदम्हि ।

सख्यौ, अनेन संदेहेन वामाकम्पितास्मि ।

सख्यौ—मा भाआहि । अदिसिणेहो पावसङ्की ।

मा भैषीः । अतिस्नेहः पापशङ्की ।

ष्यामि । **अभिजन इत्यादि** ॥ विभवगुरुभिः विभवमहद्भिः कृत्यैर्व्यापारैः आकुला संसभ्रमा । शुचं शोकं न गणयिष्यासि न विचारयसि । सख्यौ द्वे अपि मां सममेव परिष्वजेथाम् । सममेवेत्यनेन सख्योः स्नेहसाम्यमुक्तम् । सखि, यदि स राजा प्रत्यभिज्ञामन्थरो भवेत् तदाऽस्मै स्वनामधेयाङ्कितमङ्गुलीयकं दर्शय । सख्यौ अनेन संदेशेन वामाकम्पितास्मि । मा भैषीः । अतिस्नेहः पापाशङ्की ।

शार्ङ्गरवः—युगान्तरमारूढः सविता । त्वरतामत्रभवती ।

शकुन्तला—(आश्रमाभिमुखी स्थित्वा)

तादं, कदा णु खु भूओ वि तवोवणं देक्खिस्सं ।

तात, कदा नु खलु भूयोऽपि तपोवनं द्रक्ष्यामि ।

काश्यपः—श्रूयताम् ।

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।
भर्त्रा तदर्पितकुटुम्बभरेण सार्धं
शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे, परिहीअदि दे गमणवेला । णिवत्तेहि पिदरं । अहवा चिरेण वि पुणो पुणो एसा एव्वं मन्तइस्सदि । णिवत्तदु भवं ।

जाते, परिहीयते ते गमनवेला । निवर्तय पितरम् । अथवा चिरेणापि पुनः पुनरेषैवं मन्त्रयिष्यते । निवर्ततां भवान् ।

काश्यपः—वत्से, उपरुध्यते तपोऽनुष्ठानम् ।

तात कदा नु खलु भूयोऽपि तपोवनं द्रक्ष्यामि । **भूत्वा चिरायेत्यादि** ॥ चतुरन्तमहीसपत्नी चत्वारोऽन्ताः यस्याः सा तथोक्ता । समस्तेत्यर्थः । सा चासौ मही च तस्याः सपत्नी भूत्वा दौष्यन्तिं दुष्यन्तस्यापत्यम् । 'अत इञ्' इतीञ्प्रत्ययः । अप्रतिरथं अप्रतिराथिकम् । अत्र रथशब्देन रथिको लक्ष्यते । निवेश्य विवाह्य । 'निवेशः स्याद्विवाहे च वेशने सदनेऽपि च' इति भागुरिः । तथा च रघुवंशे—'संनिवेश्य चतुरोऽपि तत्र सः' इति । तस्मिन् तनयेऽर्पितः आरोपितः कुटुम्बस्य पोष्यवर्गस्य राज्याङ्गानां भरो भारो येन स तथोक्तः तेन । जाते परिहीयते ते गमनवेला । निवर्तय पितरम् । अथवा चिरेणापि

शकुन्तला—(भूयः पितरमाश्लिष्य) भूओ वि तवच्चरणपीडिदं ताद-
स्स सरीरं अदिमेत्तं मम किदे उक्कण्ठिदं भविस्सदि ।

(भूयः पितरमाश्लिष्य) भूयोऽपि तपश्चरणपीडितं तातस्य शरीर-
मतिमात्रं मम कृते उत्कण्ठितं भविष्यति ।

काश्यपः—(सनिःश्वासं)

शममेष्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम् ।
उटजद्वारविरूढं नीवारबलिं विलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थानः सन्तु ।

(निष्क्रान्ता शकुन्तला सहयायिनश्च

सख्यौ—(शकुन्तलां विलोक्य)

हद्धी हद्धी । अन्तरिदा सउन्दला वणराईए ।

हा धिक्, हा धिक् । अन्तरिता शकुन्तला वनराज्या ।

काश्यपः—(सनिःश्वासं) अनसूये, गतवती वां सखी । निगृह्य
शोकमनुगच्छतं मां प्रस्थितम् ।

उभे—ताद, सउन्दलाविरहिदं सुण्णं विअ तवोवणं कहं पवि-
सामो ।

तात, शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः ।

काश्यपः—स्नेहप्रवृत्तिरेवंदर्शिनी । (सविमर्शं परिक्रम्य) हन्त भोः,
शकुन्तलां पतिकुलं प्रति विसृज्य लब्धमिदानीं स्वास्थ्यम् ।

पुनरेषा एवमामन्त्रयते । निवर्ततां भगवान् । भूयोऽपि तपश्चरणपीडितं तातस्य शरीरमतिमात्रं मम कृते उत्कण्ठितं भविष्यति । कृत इत्यव्ययम् । अर्थे कृते च तादर्थ्ये इत्युक्तत्वात् । **शममेष्यतीत्यादि** ॥ स्पष्टोऽर्थः । हा धिक् । हा धिक् । हद्धीति निर्वेदे । अन्तरिता प्रियसखी शकुन्तला वनराज्या ।

कुतः—

अर्थो हि कन्या परकीय एव
तामद्य संप्रेष्य परिग्रहीतुः ।
जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा ॥ २२ ॥

Trust (इति निष्क्रान्ताः सर्वे ।)

इति चतुर्थोऽङ्कः ।

तात शकुन्तलाविरहितं शून्यमिव तपोवनं प्रविशामः । **अर्थो हीत्यादि** ॥ हि यस्मात्कारणात् कन्या परकीय एवार्थः परस्यैव धनं तस्मात् शकुन्तलां परिग्रहीतुः पत्युः संप्रेष्य पत्युः सकाशं प्रस्थाप्य स्थितवतो ममान्तरात्मा अन्तःकरणं प्रत्यर्पितन्यास इव प्रत्यर्पितः न्यासः उपनिधिर्येन स तथोक्तः । विशदो जातः । विशदः प्रसन्नः निश्चिन्त इत्यर्थः । अत्र परिग्रहीतुः संप्रेष्येत्यनेन उत्तराङ्कादौ प्रवेक्ष्यतो राजपात्रस्य सूचितत्वात् अङ्कास्यं नामार्थोपक्षेपकमुक्तं भवति । यथोक्तं—'अङ्कान्तपात्रेणाङ्कास्यमुत्तराङ्कार्थसूचनात्' इति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

इति चतुर्थोऽङ्कः ।

॥ पञ्चमोऽङ्कः ॥

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च ।)

विदूषकः—(कर्णं दत्वा) भो वअस्स, संगीदसालंदरे अवहाणं देहि । कलविसुद्धाए गीदीए सरसंजोओ विअ सुणीअदि । जाणे तत्तहोदी हंसपदिआ वण्णपरिअअं करेदित्ति ।

(कर्णं दत्वा) भो वयस्य, संगीतशालान्तरे अवधानं देहि । कलविशुद्धाया गीत्याः स्वरसंयोग इव श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।

राजा—तूष्णीं भव । यावदाकर्णयामि ।

(आकाशे गीयते ।)

अहिणवमहुलोलुवो तुमं तह परिचुम्बिअ चूअमञ्जरिं ।
कमलवसइमेत्तणिव्वुदो महुअर विम्हरिओ सि णं कहं ॥ १ ॥

अभिनवमधुलोलुपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीम् ।
कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ॥ १ ॥

॥ अथ पञ्चमोऽङ्कः ॥

कविरिदानीमङ्कान्तरमारभते—**ततः प्रविशतीत्यादि** ॥ भो वयस्य संगीतशालान्तरे अवधानं देहि । कलविशुद्धायाः संगीत्याः स्वरसंयोग इव श्रूयते । जाने तत्रभवती हंसपदिका वर्णपरिचयं करोतीति । 'अभिनवमधुलोलुपस्त्वं तथा परिचुम्ब्य चूतमञ्जरीम् । कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ॥' अनया ध्रुवागीत्या हंसपदिका मधुकरव्याजेन आत्मानं विस्मृतवन्तं राजानमुपालभत इति गम्यते । अनेन गम्यमानार्थेन राज्ञः आगामिन्याः शकुन्तलाया विस्मरणं गम्यते । तदेषा विस्मृतावान्तरी ध्रुवा ।

राजा—अहो रागपरिवाहिणी गीतिः ।

विदूषकः—किं दाव गीदीए भवदा अवगदो अक्खरत्थो ।

किं तावद्गीत्या भवता अवगतोऽक्षरार्थः ।

राजा—(स्मितं कृत्वा) सकृत्कृतप्रणयोऽयं जनः । तदस्या देवीं वसुमतीमन्तरेण मदुपालम्भमवगतोऽस्मि । सखे माढव्य मद्वचनादुच्यतां हंसपदिका—निपुणमुपालब्धोऽस्मीति ।

विदूषकः—जं भवं आणवेदि । (इत्युत्थाय) भो वअस्स, गहीदस्स ताए परकेरएहिं हत्थेहिं सिहण्डए अच्छराए वीदराअस्स विअ णत्थि मे मोक्खो ।

यद्भवानाज्ञापयति । (इत्युत्थाय) भो वयस्य, गृहीतस्य तया परकीयैर्हस्तैः शिखण्डके अप्सरसा वीतरागस्येव नास्ति मे मोक्षः ।

राजा—गच्छ । नागरिकवृत्त्या संज्ञापयैनाम्

यथोक्तं—'सूच्येऽपि पात्रे भेदानां रसभावप्रकाशिनी । या गीतिः सा ध्रुवा तुल्यसंविधानविशेषणा ॥ प्रावेशिक्याक्षेपिकी च तथा प्रासादकीति च । नैष्क्रामक्यान्तरी चेति तासां लक्षणमुच्यते ॥ प्रवेशसूचिकाङ्कादौ ध्रुवा प्रावेशिकी मता । प्रसङ्गमध्येऽन्यार्थस्याक्षेपादाक्षेपकी मता ॥ प्रासादकीति पात्राणां व्याकुलानां प्रसादनात् । निष्क्रामसूचिकान्ते च ध्रुवा नैष्क्रामिकी भवेत् ॥ विदिते विस्मृते कोपे प्रसादे संगमे मदे । दोषप्रच्छादनादौ च गीयते या तु सान्तरी ॥' इति । रागपरिवाहिनी रागं रञ्जकत्वं परिवाहयति प्रवाहयतीति तथोक्ता । रागसंपूर्णेत्यर्थः । किं तावत् गीत्या भवताऽवगतोऽक्षरार्थः । सकृत् कृतः एकवारकृतः प्रणयो विस्रम्भो यस्मिन्स तथोक्तः । अनेन उपभुक्त इति लक्ष्यते । यद्भवानाज्ञापयति । भो वयस्य गृहीतस्य तया परकीयैर्हस्तैः शिखण्डके अप्सरसा वीतरागस्येव नास्ति मे मोक्षः । नागरिकस्य प्रवीणस्य वृत्त्या रीत्या । 'नगरात् कुत्सनप्रावीण्ययोः' इति

विदूषकः—का गई । का गतिः । [इति निष्क्रान्तः ।

राजा—(आत्मगतं) किं नु खलु गीतार्थमाकर्ण्येष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

[इति पर्याकुलस्तिष्ठति ।

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—अहो नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार इत्यवहितेन मया गृहीता
या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लबगतेरवलम्बनार्था ॥ ३ ॥

ठक्प्रत्ययः । संज्ञापय आवेदय । का गतिः । **रम्याणीति** ॥ रम्याणि मनोहराणि । रूपाणीति शेषः । सुखितोऽपि प्रियासमेतोऽपि । यत् यस्मात् पर्युत्सुको भवति सोत्कण्ठो भवति । तत्तस्मात् । भावस्थितानि आत्मनिष्ठानि । चेतसा मनसा स्मरति चिन्तयति । इष्टजनसंगमेऽपि रम्यमधुरशब्दानुभवेन पर्युत्सुकत्वस्याविर्भावात् जन्तुर्नूनं भावनिष्ठजन्मान्तरस्नेहानबोधपूर्वं मनसा स्मरतीत्युत्प्रेक्षत इत्यनुसंधेयम् । अनेन राज्ञः शकुन्तलास्नेहः जन्मान्तरवत्तिरोहित इति गम्यते । **आचार इत्यादि** ॥ बहुतिथे बहुसंख्यापूरके । 'तस्य पूरणे डट्' इति विहितस्य डटो 'बहुपूगगणसंघस्य तिथुक्' इति सुगमः । प्रस्थानविक्लबगतेः—प्रस्थाने संचारे विक्लबा विह्वला गतिः पदन्यासो यस्य स तथोक्तस्तस्य । वार्धकव्यतिरेकेण स्खलितगतेरित्यर्थः । अवलम्बनार्था

भोः, कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनादुत्थिताय पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदयितुम् । अथवाऽविश्रमो लोकतन्त्राधिकारः । कुतः—

भानुः सकृद्युक्ततुरङ्ग एव रात्रिंदिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥ ४ ॥

यावन्नियोगमनुतिष्ठामि । (परिक्रम्यावलोक्य) एष देव

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते शान्तमना विविक्तम् ।
यूथानि संचार्य रविप्रतप्तः
शीतं दिवा स्थानमिव द्विपेन्द्रः ॥ ५ ॥

(उपगम्य) जयतु देवः । एते खलु हिमगिरेरुपत्यकारण्यवासिनः काश्यपसंदेशमादाय सस्त्रीकास्तपस्विनः संप्राप्ताः ।

आधाराय जाता । 'अर्थेन नित्यसमासो विशेष्यलिङ्गता च वक्तव्या' इति समासः । लोकतन्त्राधिकारः लोकतन्त्रं प्रयोगः । रक्षाकर्म, तस्मिन्नधिकारो नियोगः । अविश्रमः विश्रान्तिरहितः । कुत इति प्रश्ने । तदेवोपपादयति—**भानुरित्यादि** ॥ सकृदेकवारमेव युक्ततुरङ्गः संनद्धाश्वः । गन्धवहो वायुः । रात्रिंदिवमिति अचतुरेत्यादिना निपातनात्साधुः । 'कालाध्वनोरत्यन्तसंयोगे' इति द्वितीया । षष्ठांशो वृत्तिर्जीवनं यस्य स तथोक्तस्तस्य । राज्ञ इत्यर्थः । एषः अयं लोकतन्त्राधिकारे विश्रमाभावः धर्मो न्याय्यः । **प्रजा इत्यादि** ॥ प्रजाः जनान् स्वाः प्रजा इव स्वकीयान्यपत्यानीव तन्त्रयित्वा व्यापार्य । स्वेषु कर्मसु नियोज्येत्यर्थः । स्वाः प्रजा इत्यनेन वात्सल्यं गम्यते । शान्तमनाः शान्तचित्तः ।

श्रुत्वा देवः प्रमाणम् ।

राजा—(सादरं) किं काश्यपसंदेशहारिणः ।

कञ्चुकी—अथ किम् ।

राजा—तेन हि मद्वचनादुच्यतामुपाध्यायः सोमरातः। अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हतीति । अहमप्येतांस्तपस्विजनदर्शनोचिते देशे प्रतिपालयामि ।

कञ्चुकी—यदाज्ञापयति देवः । [इति निष्क्रान्तः ।

राजा—(उत्थाय) वेत्रवति, अग्निशरणमार्गमादेशय ।

प्रतीहारी—इदो इदो देवो । इत इतो देवः ।

राजा—(परिक्रामति । अधिकारखेदं निरूप्य) सर्वः प्रार्थितमर्थमधिगम्य सुखी संपद्यते जन्तुः । राज्ञां तु चरितार्थता दुःखोत्तरैव । कुतः,

औत्सुक्यमात्रमवसाययति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिरेवम् ।
नातिश्रमापनयनाय न च श्रमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

विविक्तं विजनप्रदेशं निषेवते आश्रयते । देवः प्रमाणं प्रमाता । यत्कर्तव्यं तज्जानातीत्यर्थः । इत इतो देवः । **औत्सुक्यमात्रमित्यादि** ॥ प्रतिष्ठा आस्पदं राजभाव इत्यर्थः । औत्सुक्यमात्रं उत्सुकत्वमेव अवसाययति नाशयति । लब्धस्य परिपालनाय रक्षणाय वृत्तिर्व्यापारः क्लिश्नाति खेदयत्येव । तदेव विशदयति—स्वहस्तधृतदण्डमातपत्रमिव राज्यमतिश्रमापनयनाय न । श्रमाय

(नेपथ्ये)

वैतालिकौ—विजयतां देवः ।

प्रथमः—

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानाम् ॥ ७ ॥

द्वितीयः—

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानाम् ॥ ८ ॥

राजा—एते क्लान्तमनसः पुनर्नवीकृताः स्मः । [इति परिक्रामति ।

प्रतीहारी—एसो अहिणवसम्मज्जणसस्सिरीओ सण्णिहिदहोमधेणू अग्गिसरणालिन्दो । इदो आरुहदु देवो ।

च न । भवतीति शेषः । **स्वसुखेत्यादि** ॥ हेतोरित्यत्र शेषे षष्ठी । **नियमयसीति** ॥ आत्तदण्डः गृहीतदण्डनीतिः । विमार्गप्रस्थितान् विरुद्धमार्गप्रयातान् अन्यायप्रवर्तिन इत्यर्थः । नियमयसि दमयसि । विवादं कलहं प्रशमयसि निवारयसि । रक्षणाय कल्पसे संपद्यसे । 'क्लृपेः संपद्यमाने चतुर्थी वक्तव्या' इति चतुर्थी । अतनुषु विभवेषु सत्सु ज्ञातयो बान्धवाः सन्तु नाम संभवन्तु । कुक्षिंभरिभिस्तैः किं प्रयोजनमिति भावः । प्रजानां बन्धुकृत्यं तु विमार्गनियमनादिकं तु त्वयि परिसमाप्तं पर्यवसितम् । तथा च 'येन येन—' इत्यादिनाऽयमर्थो लभ्यते । एते क्लान्तमनसः श्रमभावेन क्लिष्टमनसः पुनः

एषोऽभिनवसंमार्जनसश्रीकः संनिहितहोमधेनुरग्निशरणालिन्दः ।

इत आरोहतु देवः ।

राजा—(आरुह्य परिजनांसावलम्बी तिष्ठति ।) वेत्रवति, किमुद्दिश्य भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

किं तावद्व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं
धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।
आहोस्वित्प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-
मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ९ ॥

प्रतीहारी—सुअरिदाहिणन्दिणो इसीओ देवं सभाजइदुं आअदेत्ति तक्केमि ।

सुचरिताभिनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि ।

(ततः प्रविशन्ति गौतमीसहितां शकुन्तलां पुरस्कृत्य मुनयः ।
पुरतश्चैषां पुरोहितः कञ्चुकी च ।)

कञ्चुकी—इत इतो भवन्तः ।

भूयोऽपि नवीकृताः अनयोः सूनृतवचनेनाखिन्नमनसः कृता इत्यर्थः । अभिनवसंमार्जनसश्रीकः संनिहितहोमधेनुरयमग्निशरणालिन्दः । इत आरोहतु देवः । **किं तावदित्यादि** ॥ उपोढतपसां व्रतिनां ऋषीणां तपो विघ्नैः विघातैः दूषितं विहतं किम् । किंशब्दो वितर्के । धर्मारण्यचरेषु प्राणिषु जन्तुषु विषये येनकेनचिद्धूर्तेन असत् अन्याय्यं कर्म उत चेष्टितमाचरितं किमु । वीरुधामोषधीनां प्रसवः पुष्पफलादि ममापचरितैः दुराचारैः आहोस्वित् विष्टम्भितः प्रतिषिद्धः किमु । इति अनेन प्रकारेण आरूढबहुप्रतर्कमधिगतानेकवितर्कं मे मनः अपरिच्छेदेन निर्णयाभावेन आकुलं व्याकुलम् । अनेन वितर्केण रूपमिति संध्यङ्गमुक्तं भवति । तदुक्तं—रूपं वितर्कवद्वाक्यमिति । सुचरिताभिनन्दिन ऋषयो देवं सभाजयितुमागता इति तर्कयामि । **महाभाग**

शार्ङ्गरवः—शारद्वत,

महाभागः कामं नरपतिरभिन्नस्थितिरसौ
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ १० ॥

शारद्वतः—स्थाने खलु भवान्पुरप्रवेशादित्थंभूतः । अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
बद्धमिव स्वैरगतिर्जनमिह सुखसंगिनमवैमि ॥ ११ ॥

शकुन्तला—(निमित्तं सूचयित्वा)

अम्महे, किं वि वामेदरं मे णअणं विआरेदि ।

अहो, किमपि वामेतरं मे नयनं विकरोति ।

गौतमी—जादे पडिहदं अमङ्गलं । सुहाइ दे भत्तुकुलदेवदाओ वितरन्दु ।

जाते, प्रतिहतममङ्गलम् । शुभानि ते भर्तृकुलदेवता वितरन्तु ।

(इति परिक्रामन्ति ।)

इत्यादि ॥ महाभागः महाभाग्यः । अभिन्नस्थितिः अविहतमर्यादः । 'मार्यादा धारणा स्थितिः' इत्यमरः । वर्णानां ब्राह्मणादीनां मध्ये अपकृष्टोऽपि अकिंचनोऽपि अपथममार्गं न भजते । सर्वोऽपि संसर्गयोग्य एवेत्यर्थः । तथापि एवमपि । शश्वत् परिचितमासेवितं विविक्तं विजनं येन तत् तथोक्तं तेन मनसोपलक्षितः । जनाकीर्णं प्रजासंकुलमिदं गृहं हुतवहपरीतमिव अनलाक्रान्तमिव मन्ये । प्रवेष्टुं दुःसहमित्यर्थः । **अभ्यक्तमिवेत्यादि** ॥ स्पष्टोऽर्थः । अहो आश्चर्यम् । किमपि वामेतरं मे नयनं विकरोति । जाते प्रतिहतममङ्गलम् । शुभानि ते भर्तुः कुलदेवता वितरन्तु । **भो**

पुरोहितः—(राजानं निर्दिश्य) भोस्तपस्विनः, असावत्रभवान्वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति । पश्यतैनम् ।

शार्ङ्गरवः—भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मध्यस्थाः । कुतः ।

भवन्ति नम्रास्तरवः फलागमै-
र्नवाम्बुभिर्दूरविलम्बिनो घनाः ।
अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव, पसण्णमुहराआ इसिओ दीसन्ति । ता विस्सद्धकज्जा एदे ।

देव, प्रसन्नमुखरागा ऋषयो दृश्यन्ते । तस्माद्विस्रब्धकार्या एते ।

राजा—(शकुन्तलां दृष्ट्वा) अथात्रभवती,

का स्विदवकुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।
मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३ ॥

प्रतीहारी—देव, कुदूहलगब्भो मे तक्को पसीददि । दंसणिज्ज उण से आकिदी लक्खीअदि ।

महाब्राह्मणेत्यादि ॥ एतत्प्रत्युत्थानादिकं काममत्यर्थमभिनन्दनीयं भवतः तथापि वयमत्र मध्यस्थाः पक्षपातरहिताः सन्तः । ब्रूम इति शेषः । **भवन्ति नम्रा इति** ॥ स्पष्टोऽर्थः । देव प्रसन्नमुखरागा ऋषयो दृश्यन्ते । तस्माद् विस्रब्धकार्या एव । **का स्विदित्यादि** ॥ स्पष्टः । देव कुतूहलगर्भः कुतूहलं गर्भे यस्य स तथोक्तः । मे तर्कः प्रसीदति प्रतिभाति । दर्शनीया

देव, कुतूहलगर्भो मे तर्कः प्रसीदति । दर्शनीया पुनरस्या आकृतिर्लक्ष्यते ।

राजा—भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला—(हस्तमुरसि कृत्वा आत्मगतं) हिअअ, किं एव्वं वेवासि अज्जउत्तस्स भावं अणवहारिअ । धीरं दाव होहि ।

(हस्तमुरसि कृत्वा आत्मगतं) हृदय, किमेवं वेपसे आर्यपुत्रस्य भावमनवधार्य । धीरं तावद्भव ।

पुरोहितः—(पुरो गत्वा) एते विधिवदर्चितास्तपस्विनः । कश्चिदेषामुपाध्यायसंदेशः । तं देवः श्रोतुमर्हति ।

राजा—अवहितोऽस्मि ।

ऋषयः—(हस्तानुद्यम्य) विजयस्व राजन् ।

राजा—सर्वानभिवादये ।

ऋषयः—इष्टेन युज्यस्व ।

राजा—अपि निर्विघ्नतपसो मुनयः ।

ऋषयः—

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ १४ ॥

राजा—अर्थवान्खलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः ।

पुनरस्या आकृतिर्लक्ष्यते । अनिर्वर्णनीयं अदर्शनीयम् । हृदय किमेवं वेपसे आर्यपुत्रस्य भावमनवधार्य । धीरं तावद्भव । **कुतो धर्मक्रियेत्यादि** ॥ स्पष्टोऽर्थः । अत्र वाक्यस्योत्कर्षाश्रयत्वात् उदाहरणं नाम संध्यङ्गमुक्तम् । यथोक्तं वसन्तराजीये—'उत्कर्षेणान्वितं वाक्यमुदाहरण-

शार्ङ्गरवः—स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्न-पूर्वमिदमाह ।

राजा—किमाज्ञापयति भगवान् ।

शार्ङ्गरवः—यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः—

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः
शकुन्तला मूर्तिमतीव सत्क्रिया ।
समानयंस्तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः ॥ १५ ॥

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी—अज्ज, किंवि वत्तुकामम्हि । ण खु मे वअणावआसो अत्थि । कहंत्ति ।

णावेक्खिदो गुरुअणो तुए इमाए ण पुच्छिदो बन्धू ।
एक्कक्कं एव्व चरिए भणामि किं एक्कमेक्कस्स ॥ १६ ॥

मिष्यते' इति । **स भवन्तमित्यादि** ॥ अनामयप्रश्नः पूर्वं यस्मिन्कर्मणि तत्तथोक्तम् । क्षत्रियमनामयं पृच्छेदिति मनुवचनम् । यथा—'ब्राह्मणं कुशलं पृच्छेत् क्षत्रबन्धुमनामयम् । वैश्यं क्षेमं समागम्य शूद्रमारोग्यमेव च ॥' **यन्मिथ इत्यादि** ॥ भवान् उपायंस्त उदवहदिति यावत् । युवयोस्तत्कर्म मयानुज्ञातमनुमतम् । कुत इति प्रश्ने । **त्वमर्हतामित्यादि** ॥ प्राग्रसरः श्रेष्ठः । समानयन् संयोजयन् । वाच्यं निन्दाम् । आर्य किमपि वक्तुकामास्मि । न खलु मे वचनावकाशोऽस्ति । न खल्वित्यत्र काकुरनुमेया । अत्र शोकस्य विद्यमानत्वात् । 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' इत्यमरः । नापेक्षितो गुरुजनस्त्वया अनया न पृष्टा बन्धवः । एकैकमेव चरिते किं भणाम्ये-

आर्य, किमपि वक्तुकामास्मि। न खलु मे वचनावकाशोऽस्ति। कथमिति।

नापेक्षितो गुरुजनस्त्वयान्या न पृष्टो बन्धुः।
एकैकमेव चरिते भणामि किमेकैकस्य ॥

शकुन्तला—(आत्मगतं) किंणु खु अज्जउत्तो भणादि।

(आत्मगतं) किं नु खल्वार्यपुत्रो भणति।

राजा—किमिदमुपन्यस्तम्।

शकुन्तला—(आत्मगतं) पावओ क्खु वअणोवण्णासो।

(आत्मगतं) पावकः खलु वचनोपन्यासः।

शार्ङ्गरवः—तत्कथं किमिदं नाम। ननु भवन्त एव सुतरां लोकप्रवृत्तिनिष्णाताः

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते।
अतः समीपे परिणेतुरिष्यते
तदप्रियापि प्रमदा स्वबन्धुभिः ॥ १७ ॥

कैकस्य ॥ चरिते विवाहव्यापारे। एकैकमेव केवलावेव युवाम्। एकैकस्य किं भणामः। न किमपि वक्तव्यमस्ति। मिथः समयं युवामेव जानीथः। तदेतदर्थे के वयमित्यभिप्रायः। एकैकस्येत्यत्र 'वीप्सार्थात् तदन्सुपो मस्तु' इति वैकल्पिको मकारः। किं नु खल्वार्यपुत्रो भणति। पावकः खलु वचनोपन्यासः। किमिदं नामेति भवता यदुक्तं तत्कथमित्यन्वयः। कथमित्याक्षेपे। लोकप्रवृत्तिनिष्णाताः लोकव्यवहारकुशलाः। **सतीमपीत्यादि** ॥ भर्तृमतीं पतिमतीमपि ज्ञातीनां स्वजनानां पित्रादीनां कुलं गृहं एकः केवलः संश्रयो यस्यास्ताम्। अन्यथा अन्यप्रकारेण असतीति शङ्कते संदिग्धे। अतः अस्मात्कारणात् प्रमदा कान्ता तदप्रियापि तस्य भर्तुरप्रियापि अनिष्टापि स्वबन्धुभिः स्वकीयैः बान्धवैः परिणेतुः भर्तुः समीपे संनिधौ इष्यते वाञ्छ्यते। तया भर्तुः समीपस्थया भवितव्यमिति वाञ्छतीत्यर्थः।

राजा—किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविषादमात्मगतं)

हिअअ, संपदं दे आदंको आसि ।

हृदय, सांप्रतं ते आतङ्क आसीत् ।

शार्ङ्गरवः—किं कृतकार्यद्वेषो धर्मं प्रति विमुखता कृतावज्ञा ।

राजा—कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥ १८ ॥

राजा—विशेषेणाधिक्षिप्तोऽस्मि ।

गौतमी—जादे, मुहुत्तअं मा लज्ज । अवणइस्सं दाव दे ओ उण्ठणं । तदो तुमं भट्टा अहिजाणिस्सदि ।

जाते, मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्तेऽवकुण्ठनम् । ततस्त्वां भर्ताभिज्ञास्यति । [इति यथोक्तं करोति ।

राजा—(शकुन्तलां निर्वर्ण्य, आत्मगतं)

इदमुपनतमेवंरूपमक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।

हृदय सांप्रतं ते आतङ्क आसीत् । आतङ्को भयं सांप्रतं युक्तमासीदित्यर्थः । 'युक्ते द्वे सांप्रतं स्थाने' इत्यमरः । **किं कृतेत्यादि** ॥ कृते निर्वर्तिते कार्ये शकुन्तलापरिणयव्यापारे द्वेषः असहनत्वम् । किमिति प्रश्ने । धर्मं प्रति विमुखता वैमुख्यं किम् । अवज्ञा अवमानना कृता किमित्यर्थः । अयमसतः अविद्यमानस्य कल्पनया संभावनया कृतः प्रश्नः पृच्छा । 'तृतीया तत्कृतार्थेन गुणवचनेन' इति समासः । अमी विकाराः कृतकार्यद्वेषादयः ऐश्वर्येणाधिपत्येन मत्तेषु मदान्धेषु प्रायेण प्रायशो मूर्च्छन्ति व्याप्नुवन्ति ॥ जाते मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत्ते अवकुण्ठनम् । तत् त्वां भर्ताऽभिज्ञास्यति । **इदमुपनतमित्यादि** ॥ अक्लिष्टकान्ति अनवद्यसौन्दर्यम् । अव्यवस्यन् अनिश्चिन्वन् । कुन्दं कुन्दकुसुमम् ।

भ्रमर इव विभाते कुन्दमन्तस्तुषारं
न च खलु परिभोक्तुं नैव शक्नोमि हातुम् ॥ १९ ॥

(इति विचारयन्स्थितः ।)

प्रतीहारी—(जनान्तिकं) अहो धम्मावेक्खिदा भट्टिणो । ईदिसं णाम सुहोवणदं रूवं देक्खिअ को अण्णो विआरेदि ।

(जनान्तिकं) अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति ।

शार्ङ्गरवः—राजन्, किमिति जोपमास्यते ।

राजा—भोस्तपोधन, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः स्मरामि । तत्कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानमक्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला—(सविषादमात्मगतं)

परिणए एव्व संदेहो । कुदो दाणिं मे दूराहिरोहिणी आसा ।

परिणय एव संदेहः । कुतो म इदानीं दूराधिरोहिण्याशा ।

शार्ङ्गरवः—मा तावत् ।

कृताभिमर्शामनुमन्यमानः
सुतां त्वया नाम मुनिर्विमान्यः ।

अन्तस्तुषारमित्यनेन भ्रान्तिहेतुरुक्तः । हातुं त्यक्तुम् । अहो धर्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति । जोषमास्यते तूष्णीं स्थीयते । परिणय एव संदेहः । कुतो म इदानीं दूराधिरोहिणी आशा । जायत इति शेषः। शङ्काया गम्यमानत्वात् संभ्रमो नाम संध्यङ्गमुक्तम् । 'शङ्कात्रासौ संभ्रमौ द्वौ' इति । कृताभिमर्शां कृतसंस्पर्शां कृतकरग्रहणामित्यर्थः । सुतां तनयामनुमन्यमानः मुनिः काश्यपः विमान्यो नाम तिरस्कार्यः किल । नामेति संभाव-

मुष्टं प्रतिग्राहयता स्वमर्थं
पात्रीकृतो दस्युरिवासि येन ॥ २० ॥

शारद्वतः—शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै प्रत्ययप्रतिवचनम् ।

शकुन्तला—(स्वगतं) इदं अवत्थन्तरं गदे तारिसे अणुराए किं वा सुमराविदेण । अत्ता दाणिं मे सोअणिज्जो त्ति ववसिदं एदं । (प्रकाशं) अज्जउत्त, (इत्यर्धोक्ते—) संसइदे दाणिं ण एसो समुदाआरो । पोरव, जुत्तं णाम दे पुरा अस्समपदे सहावोत्ताणहिअअं इमं जणं समअपुव्वं प्पदारिअ संपदं ईरिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।

(स्वगतं) इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे शोचनीय इति व्यवसितमेतत् । (प्रकाशं) आर्यपुत्र, (इत्यर्धोक्ते—) संशयित इदानीं नैष समुदाचारः । पौरव, युक्तं नाम ते पुराश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैरक्षरैः प्रत्याख्यातुम् ।

नायाम् । हेतुमाह—यस्मात् कारणात् स्वं स्वकीयं अर्थं प्रतिग्राहयता तदनु पुनरङ्गीकारयता येन मुनिना दृष्टः दस्युः चोर इव त्वं पात्रीकृतः अर्हीकृतः स मुनिरिति संबन्धः । अत्रानेन शार्ङ्गरवसंरम्भस्य गम्यमानत्वात् तोटकमिति संध्यङ्गमुक्तं भवति । यथोक्तम्—'संरम्भवचनं यत्तु तत्तोटकमुदीरितम्' इति । एवमवस्थान्तरं गते तादृशेऽनुरागे किं स्मारितेन । आत्मेदानीं शोचनीय इति व्यवसितं निश्चितमेतत् । आर्यपुत्र इत्यर्धोक्ते, इदानीं नैष समुदाचारः । पौरव युक्तं नाम ते पुरा आश्रमपदे स्वभावोत्तानहृदयमिमं जनं समयपूर्वं प्रतार्य सांप्रतमीदृशैररुंतुदैरक्षरैः प्रत्याख्यातुं निराकर्तुम् । **व्यपदे-**

राजा—(कर्णौ पिधाय) शान्तं पापम् ।

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।
कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ॥ २१ ॥

शकुन्तला—होदु जइ परमत्थदो परिग्गहसंकिणा तुए एव्वं पउत्तं, अहिण्णाणेण इमिणा तुह संदेहं अवणइस्सम् ।

भवतु यदि परमार्थतः परिग्रहशङ्किना त्वयैवं प्रवृत्तम्, अभिज्ञानेनानेन तव संदेहमपनेष्यामि ।

राजा—उदारम् ।

शकुन्तला—(मुद्रास्थानं परामृश्य)

हद्धि हद्धि अंगुलीअअसुण्णा मे अंगुली ।

हा धिक् हा धिक् । अङ्गुलीयकशून्या मे अङ्गुलिः ।

(सविषादं गौतमीमवेक्षते ।)

गौतमी—णूणं सक्कावदारब्भंदरे सईतित्थं वंदमाणाए तुह हत्थादो पब्भट्टं अंगुलीअअं ।

नूनं शक्रावताराभ्यन्तरे शचीतीर्थं वन्दमानायास्तव हस्तात्प्रभ्रष्टमङ्गुलीयकम् ।

राजा—(सस्मितं) इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

शमित्यादि ॥ व्यपदेशशब्दोऽत्र कुलप्रसिद्धौ वर्तते । तथा च वक्ष्यते—अथ कोऽस्य व्यपदेशः पुरुवंश एषः इति । आविलयितुं कलुषयितुम् । इमं जनमात्मानमित्यर्थः । पातयितुं पतितं कर्तुम् । किमीहसे किमिच्छसि । अत्रोपमामाह—कूलंकषा । भवतु यदि परमार्थतः परिग्रहशङ्किना त्वयैवं प्रवृत्तम् । अभिज्ञानेनानेन तव संदेहमपनेष्यामि । उदारं महद्वचनमित्यर्थः । अङ्गुलीयकशून्या मे अङ्गुलिः । ननु शक्रावताराभ्यन्तरे शचीतीर्थं वन्दमानायास्तव अग्रहस्तात् प्रभ्रष्टमङ्गुलीयकम् । स्त्रैणं स्त्रीजातिः । 'स्त्रीपुंसाभ्यां नञ्स्नञौ

शकुन्तला—एत्थ दाव विहिणा दंसिदं पहुत्तणं । अवरं दे कहइस्सं ।

अत्र तावद्विधिना दर्शितं प्रभुत्वम् । अपरं ते कथयिष्यामि ।

राजा—श्रोतव्यमिदानीं संवृत्तम् ।

शकुन्तला—णं एक्कस्सिं दिअहे णोमालिआमंडवे णलिणीपत्तभाअणगदं उदअं तुह हत्थे संणिहिदं आसि ।

नन्वेकस्मिन् दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतमुदकं तव हस्ते संनिहितमासीत् ।

राजा—शृणुमस्तावत् ।

शकुन्तला—तक्खणं मह पुत्तकिदओ दीहापंगो णाम हरिणपोदओ उवट्ठिदो । तदो तुए दाव पुढमं एसो पिबदु त्ति अणुअंपिणा उवच्छंदिदो उदएण । ण उण सो दे अपरिअआदो हत्थब्भासं उवगदो । पच्चा तस्सिं एव्व मए गहीदे सलिले किदो देण पणओ । तदो इत्थं पहसिदो सि, सव्वो सगंधेसु विस्ससदि, दुवे वि खु आरण्णआ त्ति ।

तत्क्षणं मम पुत्रकृतको दीर्घापाङ्गो नाम हरिणपोतक उपस्थितः । ततस्त्वया तावत् प्रथममेष पिबत्वित्यनुकम्पिनोपच्छन्दित उदकेन । न पुनः स ते अपरिचयात् हस्ताभ्याशमुपगतः । पश्चात्तस्मिन्नेव

भवनात्' इति नञ् । अत्रैव तावद्दर्शितं विधिना प्रभुत्वम् । अपरं ते कथयिष्यामि । श्रोतव्यमिदानीं संवृत्तम् । वर्तितं प्रकारः । कर्मणि क्तः । नन्वेकस्मिन् दिवसे नवमालिकामण्डपे नलिनीपत्रभाजनगतमुदकं तव हस्ते संनिहितमासीत् । तत्क्षणं मम पुत्रो दीर्घापाङ्गो नाम हरिणपोतक उपस्थितः । त्वया तावत् प्रथममेष पिबत्वित्यनुकम्पिना उपस्थापितम् । न पुनस्ते अपरिचयात् हस्ताभ्याशमुपगतः । पश्चात् तस्मिन्नेव मया गृहीते सलिले कृतस्तेन प्रणयः ।

मया गृहीते सलिले कृतस्तेन प्रणयः । तत इत्थं प्रहसितोऽस्मि —सर्वः सगन्धेषु विश्वसिति, द्वावपि खल्वारण्यकाविति ।

राजा—एवमादिभिरात्मकार्यनिर्वर्तिनीनामनृतमयवाङ्मधुभिराकृष्यन्ते विषयिणः ।

गौतमी—महाभाअ, ण अरुहसि एव्वं मन्तिदुं । तवोवणसंवड्ढिदो अणभिण्णो अअं जणो केदवस्स ।

महाभाग, नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितोऽनभिज्ञोऽयं जनः कैतवस्य ।

राजा—तापसवृद्धे,

> **स्त्रीणामशिक्षितपटुत्वममानुषीषु**
> **संदृश्यते किमुत याः प्रतिबोधवत्यः ।**
> **प्रागन्तरिक्षगमनात्स्वमपत्यजात-**
> **मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ २२ ॥**

शकुन्तला—(सरोषं) अणज्ज, अत्तणो हिअआणुमाणेण पेक्खासि ।

तत इत्थं प्रहसितास्मि—सर्वः स्ववर्गेषु बहु विश्वसिति । द्वावपि खल्वारण्यकाविति । **एवमादिभिरित्यादि** ॥ अत्र नष्टस्मृतेर्दुष्यन्तस्य शकुन्तलावचनं वञ्चनारूपेण प्रतीयमानमिति अधिबलं नाम संध्यङ्गमुक्तम् । यथोक्तं—वञ्चनादधिबलमिति । महाभाग नार्हस्येवं मन्त्रयितुम् । तपोवनसंवर्धितः अनभिज्ञोऽयं जनः कैतवस्य । **स्त्रीणामित्यादि** ॥ अमानुषीषु मनुष्यजातिव्यतिरिक्तासु तिर्यग्जातिष्वित्यर्थः । प्रतिबोधवत्यः शिक्षितपाटवा इति किमुत किमुच्यत इत्यर्थः । अमानुषीणामशिक्षितपटुत्वे दृष्टान्तमाह—स्वं स्वकीयं अपत्यजातं अपत्यसमूहम् । अन्यैः अन्यजातीयैः द्विजैः पक्षिभिर्वायसैरित्यर्थः । अत्रापत्यपोषणमपुरुषक्रियेति नाशङ्कनीयम् । पुरुषपक्षिणामपत्यवात्सल्यस्य विद्यमानत्वात् । अनार्य आत्मनो हृदयानुमानेन सर्वं पश्यसि । क इदानी-

को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स तव अणुकिदिं पडिवज्जिस्सदि ।

(सरोषं) अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क इदानीमन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रतिपत्स्यते ।

राजा—(आत्मगतं) संदिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहः प्रणयमप्रतिपद्यमाने ।
भेदाद्भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
भग्नं शरासनमिवातिरुषा स्मरस्य ॥ २३ ॥

(प्रकाशं) भद्रे प्रथितं दुष्यन्तचरितम् । तथापीदं न लक्ष्ये ।

शकुन्तला—सुट्ठु दाव सच्छंदआरिणी किद ह्मि । जा अहं इमस्स पच्चएण मुहमहुणो हिअअविसस्स हत्थब्भासं उवगदा ।

सुष्ठु तावत् स्वच्छन्दचारिणी कृतास्मि । याहमस्य प्रत्ययेन मुखमधोर्हृदयविषस्य हस्ताभ्याशमुपगता ।

(इति पटान्तेन मुखमावृत्य रोदिति ।)

शार्ङ्गरवः—इत्थमात्मकृतं प्रतिहतं चापलं दहति ।

मन्यो धर्मकञ्चुकप्रवेशिनस्तृणच्छन्नकूपोपमस्य तवानुकृतिं प्रविशति । **मय्येवेत्यादि** ॥ विस्मरणेन दारुणा क्रूरा चित्तवृत्तिर्यस्य स तथोक्तस्तस्मिन् । विस्मरणज्ञानं शकुन्तलावचनज्ञानमात्रप्रमाणादित्यनुसंधेयम् । अतिरुषा अत्यन्तं रुट् कोपो यस्याः सा तथोक्ता तया । भग्नं त्रुटितम् । सुष्ठु तावत् स्वच्छन्दचारिणी कृतास्मि । याहमस्य प्रत्ययेन मुखमधोः हृदयविषस्य हस्ताभ्याशमुपगता । रोदिति

अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः ।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ २४ ॥

राजा—अयि भोः, किमत्रभवतीप्रत्ययादेवास्मान्संयुतदोषाक्षरैः क्षिणुथ ।

शार्ङ्गरवः—(सासूयं) श्रुतं भवद्भिरधरोत्तरम् ।

आ जन्मनः शाठ्यमशिक्षितो य-
स्तस्याप्रमाणं वचनं जनस्य ।
परातिसंधानमधीयते यै-
र्विद्येति ते सन्तु किलाप्तवाचः ॥ २५ ॥

राजा—भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिरेवम् । किं पुनरिमामतिसंधाय लभ्यते ।

शार्ङ्गरवः—विनिपातः ।

राजा—विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् ।

शारद्वतः—शार्ङ्गरव, किमुत्तरोत्तरेण । अनुष्ठितो गुरोः संदेशः । प्रतिनिवर्तामहे वयम् । (राजानं प्रति)

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ २६ ॥

रोदनं करोतीत्यर्थः । **अतः परीक्ष्येत्यादि** ॥ अतः उक्तात्कारणात् । रहः रहसि संगतं संगमः । रहस्यसंगमस्य विशेषपरीक्षणराहित्येन दोषं दर्शयति । एवमास्मिन् राजनि यथा सौहृदं वैरीभवति तथैवेत्यर्थः । **आजन्मन इति** । आजन्मनः जन्मप्रभृति शाठ्यं कैतवम् अशिक्षितः अनभ्यासितः । परातिसंधानं परवञ्चनम् । 'व्यलीकमतिसंधानं वञ्चनं च प्रतारणम्' इत्यमरः । विद्येति शास्त्रमिति यैः अधीयते अभ्यस्यते । आप्तवाचः सन्तु किल भवेयुर्नाम । अभ्युपगतमङ्गीकृतम् ।

गौतमि, गच्छाग्रतः ।

(इति प्रस्थिताः ।)

शकुन्तला—हं दाव इमिणा किदवेण विप्पलद्ध म्हि । तुम्हे वि मं परिच्चअह ।

अहं तावदनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजथ ।

(इत्यनुप्रतिष्ठते ।)

गौतमी—(स्थित्वा) वच्छ सङ्गरव, अणुगच्छदि इअं क्खु णो करुणपरिदेविणी सउन्दला । पच्चादेसपरुसे भत्तुणि किं वा मे पुत्तिआ करेदु ।

(स्थित्वा) वत्स शार्ङ्गरव, अनुगच्छतीयं खलु नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु ।

शार्ङ्गरवः—(सरोषं निवृत्य) किं पुरोभागे, स्वातन्त्र्यमवलम्बसे ।

(शकुन्तला भीता वेपते ।)

शार्ङ्गरवः—शकुन्तले,

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।

विनिपातः प्रत्यवायः । **तदेषेत्यादि** ॥ स्पष्टः । अहं तावदनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजथ । वत्स शार्ङ्गरव, अनुगच्छतीयं नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्रिका करोतु । हे पुरोभागिनि दुष्टे स्वातन्त्र्यं स्वच्छन्दतामवलम्बसे । भीता वेपते कम्पते । अनेन उद्वेगो नाम संध्यङ्गमुक्तम् । यथोक्तं भीतिरुद्वेगकारिणीति । **यदि यथा वदतीत्यादि** ॥ क्षितिपो यथा वदति त्वं तथासि यदि तद्विधा भवसि चेत् । उत्कुलया कुलमतिक्रान्तया । 'अत्यादयः क्रान्ताद्यर्थे द्वितीयया' इति समासः । 'द्विगुप्राप्तापन्नालंपूर्वगतिसमासेषु प्रतिषेधो वक्तव्यः' इति

अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ । साधयामो वयम् ।

राजा—भोस्तपस्विन्, किमत्रभवतीं विप्रलभसे ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

शार्ङ्गरवः—यदि पूर्ववृत्तमन्यसङ्गाद्विस्मृतो भवांस्तदा कथमधर्मभीरुः ।

राजा—(पुरोहितं प्रति) भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥ २९ ॥

पुरोहितः—(विचार्य) यदि तावदेवं क्रियताम् ।

राजा—अनुशास्तु मां भवान् ।

पुरोहितः—अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु । कुत इदमुच्यत इति चेत् । त्वं साधुभिरादिष्टः प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित्रस्तल्लक्षणोपपन्नो

परवल्लिङ्गताप्रतिषेधः । आत्मनो भवत्याः व्रतं चरितं शुचि शुद्धं अथ तु वेत्सि जानासि यदि । दास्यं दास्याः कर्म । 'गुणवचनब्राह्मणादिभ्यः कर्मणि च' इति ष्यञ्प्रत्ययः । क्षमं युक्तम् । **कुमुदानीत्यादि** ॥ स्पष्टः । पूर्ववृत्तं पूर्वचरितं शकुन्तलापरिग्रहमित्यर्थः । अन्यस्याः कान्तायाः संगात् । 'सर्वनाम्नो वृत्तिमात्रे पूर्वपदस्य पुंवद्भावो वक्तव्यः' इति अन्यशब्दस्य पुंवद्भावः । **मूढः स्यामित्यादि** ॥ पांसुलः पापः । 'सिध्मादिभ्यश्च' इति लच्-

भविष्यति, अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यसि । विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव ।

राजा—यथा गुरुभ्यो रोचते ।

पुरोहितः—वत्से, अनुगच्छ माम् ।

शकुन्तला—भअवदि वसुहे, देहि मे विवरं ।

भगवति वसुधे, देहि मे विवरम् ।

(इति रुदती प्रस्थिता । निष्क्रान्ता सह पुरोधसा तपस्विभिश्च ।)

(राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ।)

(नेपथ्ये ।)

आश्चर्यमाश्चर्यम् ।

राजा—(आकर्ण्य) किं नु खलु स्यात् ।

(प्रविश्य ।)

पुरोहितः—(सविस्मयं) देव, अद्भुतं खलु संवृत्तम् ।

राजा—किमिव ।

पुरोहितः—देव, परावृत्तेषु कण्वशिष्येषु ।

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा—किं च ।

पुरोहितः—

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-
दाक्षिप्यैनां ज्योतिरेकं तिरोऽभूत् ॥ ३० ॥

प्रत्ययः । भगवति वसुन्धरे देहि मे विवरम् । **सा निन्दन्तीत्यादि ॥**
बाहूत्क्षेपं—'स्वाङ्गे ध्रुवे' इति णमुल्प्रत्ययः । स्त्रियः संतिष्ठन्त्यस्मिन्निति स्त्रीसं-

(सर्वे विस्मयं रूपयन्ति ।)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । [इति निष्क्रान्तः ।

राजा—वेत्रवति, पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

प्रतीहारी—इदो इदो देवो । इत इतो देवः । [परिक्रामति ।

राजा—(स्वगतं)

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।
बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥

(इति निष्क्रान्तौ ।)

इति पञ्चमोऽङ्कः ।

स्थानम् अप्सरस्तीर्थं, तीर्थस्य नाम । आरादन्तिके । **कामं प्रत्यादिष्टामित्यादि** ॥ प्रत्यादिष्टां निराकृतां मुनेस्तनयां परिग्रहं काममत्यर्थं न स्मरामि न विचारयामि । बलवत् सुष्ठ दूयमानं व्यथमानं मे हृदयं प्रत्याययति ज्ञापयतीव । अत्र मुहुरन्वेषितस्य बीजस्य योजनात् आक्षेप इति संध्यङ्गमुक्तं भवति । यथोक्तं—'आक्षेपो बीजयोजनम्' इति । अत्र शकुन्तलानिर्गमनेन वस्तुविच्छेदे सति राज्ञो दूयमानहृदयत्वमुत्तराङ्कवस्तुहेतुत्वात् बिन्दुरित्यनुसंधेयम् ॥

॥ इति निष्क्रान्तौ ॥

॥ इति पञ्चमोऽङ्कः ॥

॥ षष्ठोऽङ्कः ॥

(ततः प्रविशति नागरिकः स्यालः पश्चाद्बद्धं पुरुषमादाय रक्षिणौ च ।)

रक्षिणौ—(ताडयित्वा) हंहो कुम्भीलअ, कहेहि कहिं तुए एशे मणिबन्धणुक्किण्णणामहेए लाअकीए अङ्गुलीअए शमाशादिए ।

अहो कुम्भीलक, कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम् ।

पुरुषः—(भीतिनाटितकेन) पशीदन्तु भावमिश्शे । अहके णेलिशकम्मकालिए ।

(भीतिनाटितकेन) प्रसीदन्तु भावमिश्राः । अहं नेदृशकर्मकारी ।

प्रथमः—किंखु सोहणे बम्हणेत्ति कलिअ रण्णा पडिग्गहे दिण्णे ।

॥ अथ षष्ठोऽङ्कः ॥

कविरिदानीमङ्कान्तरमारभमाणः कथासंघटनार्थं प्रथमं प्रवेशकं नामार्थोपक्षेपकं प्रस्तौति—**ततः प्रविशतीत्यादि** ॥ नागरिकः नगरे नियुक्तः । 'तत्र नियुक्तः' इति ठक् । स्यालः राष्ट्रियः कर्तेत्यर्थः । अहो कुम्भीलक चोर कथय कुत्र त्वयैतन्मणिबन्धनोत्कीर्णनामधेयं राजकीयमङ्गुलीयकं समासादितम् । मणिर्बध्यतेऽस्मिन्निति मणिबन्धनं मणिस्थापनस्थानं, तत्र उत्कीर्णं लिखितं नामधेयं यस्य तत्तथोक्तम् । रक्षिणोरनयोरतिनीचपात्रत्वान्मागधीभाषा । 'म्लेच्छान्त्यजपिशाचादौ पैशाची वापि मागधी ।' शमाशाइदे इत्यत्र मागध्यां शौरसेनवदिति अतिदेशात् तकारस्य दकारः । अहके णेलिशकम्मकालिए । एलिशेत्यत्र सोश्चाविति सकारस्य शकारः । एलिशेत्यत्र शकारस्य शोःसलिति प्राकृते शषसानां विहितः सकारो गृह्यते । प्रसीदन्तु भावमिश्राः । अहं नेदृशकर्मकारी । अहके इति अस्मच्छब्दप्रथमैकवचनस्यादेशः । अहंगेहं

किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः ।

पुरुषः—शुणुह दाणिं । हगे शक्कावदालातित्थवाशी धीवले ।

श्रृणुतेदानीम् । अहं शक्रावतारतीर्थवासी धीवरः ।

द्वितीयः—पाडच्चल, किं अम्हेहिं जादी पुच्छिदा ।

पाटच्चर, किमस्माभिर्जातिः पृष्टा ।

स्यालः—सूअअ, कहेदु शव्वं अणुक्कमेण । मा णं अन्तला पडिबन्धह ।

सूचक, कथयतु सर्वमनुक्रमेण । मैनमन्तरा प्रतिबध्नीतम् ।

उभौ— जं आवुत्तो आणवेदि । यदावुत्त आज्ञापयति ।

(इति तूष्णीं तिष्ठतः ।)

स्यालः—कहेहि कहेहि । कथय कथय ।

पुरुषः—अहके जालुग्गालादिहिं मच्छबन्धणोवाएहिं कुडुम्बभलणं कलेमि ।

अहं जालोद्गालादिभिर्मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि ।

स्यालः—(विहस्य) विसुद्धो दाव आजीवो ।

(विहस्य) विशुद्धस्तावदाजीवः ।

पुरुषः—भट्टा, मा एव्वं ।

वयमोरिति सूत्रात् । किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः। शोहणे इत्यत्र सा पुंस्येलत इत्येत्वम् । अस्य धीवरस्य अतिनीचपात्रत्वान्मागधी भाषा । श्रृणुतेदानीम् । अहं शक्रावतारतीर्थवासी धीवरः । तीर्थवासीत्यत्र स्थर्थौस्तमिति र्थकारस्य स्तकारः । पाटच्चर किमस्माभिर्जातिः पृष्टा । सूचक, सर्वमनुक्रमेण कथयतु । मैनमन्तरा प्रतिबध्नीतम् । यदावुत्तः भावः आज्ञापयति । कथय । अहं जालोद्गालादिभिः आनायबडिशादिभिः मत्स्यबन्धनोपायैः कुटुम्बभरणं करोमि । मच्छेत्यत्र छोनादौ श्च इति लाक्षणिकच्छस्य

शहये किल जे विणिन्दिए ण हि तक्कम्म विवज्जणिज्जए ।
पशुमालणकम्मदालुणे अणुकम्पामिदु एव्व शोत्तिए ॥ १ ॥

भर्तः मैवम् ।

सहजं किल यद्विनिन्दितं न हि तत्कर्म विवर्जनीयम् ।
पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥ १ ॥

स्यालः—तदो तदो । ततस्ततः ।

पुरुषः—अह एक्कश्शिं दिअशे खण्डश़े लोहिअमच्छे मए कप्पिदे । तश्श उदलब्भन्तले इदं लअणभाशुलं अङ्गुलीअअं देक्खिअ पच्छा शे विक्कआअ दंशअन्ते हगे गहिदे भावमिश्शेहिं । मालेह वा मुञ्चेह वा । इअं शे आअदी ।

अथैकस्मिन्दिवसे खण्डशो लोहितमत्स्यो मया कल्पितः । तस्योदराभ्यन्तरे इदं रत्नभासुरमङ्गुलीयकं दृष्ट्वा पश्चादस्य विक्रयाय दर्शयन्नहं गृहीतो भावमिश्रैः । मारयत वा मुञ्चत वा । इयमस्यागतिः ।

स्यालः—जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्संसअं । अङ्गुलीअअदंसणं शे विमरिसिदव्वं । राअउलं एव्व गच्छह्मो ।

श्वकारः । विशुद्धस्तावदाजीवः । जीविका वृत्तिः । 'सहजं किल यद्विनिन्दितं न हि तत्कर्म विवर्जनीयम् । पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥' शहये इत्यत्र जयद्यां य इति जकारस्य यकारः । कम्मेति सिद्धावस्थायां रूपम् । स्नमदामशिरोनभो नरीति पुँल्लिङ्गता । अथैकस्मिन् दिवसे खण्डशो लोहितमत्स्यो मया कल्पितः । खण्डशः कल्पितः खण्डित इत्यर्थः । तस्योदराभ्यन्तरे इदं रत्नभासुरमङ्गुलीयकं दृष्ट्वा पश्चादस्य विक्रयाय दर्शयन्नहं गृहीतो भावमिश्रैः । मारयत वा मुञ्चत वा । इयमस्यागतिः । जानुक, विस्रगन्धि लोहितमत्स्योदरास्थितं निःसंशयमङ्गुलीयकमस्य विमर्शितव्यम् । राजकुलमेव

जानुक, विस्रगन्धी गोखादी मत्स्यबन्ध एव निःसंशयम् ।
अङ्गुलीयकदर्शनमस्य विमर्शयितव्यम् । राजकुलमेव गच्छामः ।

रक्षिणौ—तह । गच्छ अले गन्धिभेदअ ।

तथा । गच्छ अरे ग्रन्थिभेदक ।

(सर्वे परिक्रामन्ति ।)

स्यालः—सूअअ, इमं गोपुरदुआरे अप्पमत्ता पडिपालह । जाव इदं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडिच्छिअ णिक्कमामि ।

सूचक, इमं गोपुरद्वारेऽप्रमत्तौ प्रतिपालयतं यावदिदमङ्गुलीयकं यथागमनं भर्त्रे निवेद्य ततः शासनं प्रतीक्ष्य निष्क्रामामि ।

उभौ—पविशदु आवुत्तो शामिपशादाह ।

प्रविशत्वावुत्तः स्वामिप्रसादाय ।

(निष्क्रान्तः स्यालः ।)

प्रथमः—जाणुअ, चिलाअदि क्खु आवुत्तो ।

जानुक, चिरायति खल्वावुत्तः ।

द्वितीयः—णं अवशलोवशप्पणीआ लाआणो ।

नन्ववसरोपसर्पणीया राजानः ।

प्रथमः—जाणुअ, फुल्लन्ति मे हत्था इमश्श वज्झशुमणशं पिणद्धुं ।

गच्छामः । गच्छ, अरे ग्रन्थिभेदक, राजमूलावज्ञेत्यर्थः । सूचक, इमं गोपुरद्वारेऽप्रमत्तौ प्रतिपालयतं नाम । इदमङ्गुलीयकं यथागमनं भर्त्रे निवेद्य तस्य शासनं प्रतीक्ष्य निष्क्रमामि । प्रविशत्वावुत्तः स्वामिप्रसादाय । शामिप्पशादाहेत्यत्र त्वास्साहोङ्स इति षष्ठ्येकवचनस्य डाहादेशः । ङेसोर्ङ्मिमिति चतुर्थीस्थाने षष्ठी । जानुक, चिरायति खल्वावुत्तः । नन्ववसरोपसर्पणीया राजानः । जानुक,

जानुक, स्फुरतो मम हस्तावस्य वध्यसुमनसं पिनद्धुम् ।

(इति पुरुषं निर्दिशति ।)

पुरुषः—ण अलुहदि भावे अकालणमालणं भाविदुं ।

नार्हति भावोऽकारणमारणं भावयितुम् ।

द्वितीयः—(विलोक्य) एशे अम्हाणं शामी गह्निअ लाअशाशणं इदोमुहं देक्खदि । तुमं गिद्धबली भविश्शशि ।

(विलोक्य) एष नः स्वामी गृहीत्वा राजशासनं इतोमुखं पश्यति । त्वं गृध्रबलिर्भविष्यासि ।

(प्रविश्य)

स्यालः—सूअअ, मुञ्चीअदु एसो जालोवजीवी । उववण्णो किल से अङ्गुलीअअस्स आअमो ।

सूचक, मुच्यतामेष जालोपजीवी । उपपन्नः किलास्याङ्गुलीयकस्यागमः ।

प्रथमः—जह आवुत्तो भणादि । यथावुत्तो भणति ।

द्वितीयः—एशे जमशदणं पविशिअ पडिणिवुत्तो ।

एष यमसदनं प्रविश्य प्रतिनिवृत्तः । [इति पुरुषं परिमुक्तबन्धनं करोति ।

पुरुषः—(स्यालं प्रणम्य) भट्टा, तुह्मकेलए मे जीविदे ।

(स्यालं प्रणम्य) भर्तः, युष्मदीयं मे जीवितम् ।

स्यालः—एसो भट्टिणा अङ्गुलीअअमुल्लसम्मिदो अत्थो पदाविदो ।

एष भर्त्राङ्गुलीयकमूल्यसंमितोऽर्थः प्रदापितः ।

(इति पुरुषाय स्वं प्रयच्छति ।)

स्फुरतो मे हस्तावस्य वध्यसुमनसः पिनद्धुम् । नार्हति भावोऽकारणमारणे कारणं भवितुम् । अस्माकं स्वामी गृहीत्वा राजशासनमितोमुखं पश्यति । त्वं गृध्रबलिर्भविष्यासि । सूचक एष मुच्यतां जालोपजीवी । उपपन्नः किलास्याङ्गुलीयकस्य आगमः । यथा आवुत्तो भणति । एष यमसदनं प्रविश्य प्रतिनिवृत्तः । भर्तः, युष्मदीयं मे जीवितम् । अस्य भर्त्रा अङ्गुलीयकमूल्यस्य संमितोऽर्थः

पुरुषः—(सप्रणामं प्रतिगृह्य) भट्टा, अणुग्गहीदम्हि ।

(सप्रणामं प्रतिगृह्य) भर्तः, अनुगृहीतोऽस्मि ।

सूचकः—एशे णाम अणुग्गहीदे जे शूलादो ओदाळिअ हत्थि-क्कन्धे पडिट्ठाविदे ।

एष नामानुगृहीतः यः शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः ।

जानुकः—आवुत्त, पालिदोशिअं एव्व कहेदि—तेण अङ्गुली-अएण भट्टिणो शम्मदेण होदव्वं त्ति ।

आवुत्त, पारितोषिकमेव कथयति—तेनाङ्गुलीयकेन भर्तुः संमतेन भवितव्यमिति ।

स्यालः—ण तस्सिं महारुहं रदणं भट्टिणो बहुमदं त्ति तक्केमि । तस्स दंसणेण को वि अभिमदो जणो भट्टिणा सुमरिदो । मुहुत्तअं पकिदिगम्भीरो वि पज्जस्सुणअणो आसी ।

न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि । तस्य दर्शनेन कोऽप्यभिमतो जनो भर्त्रा स्मृतः । मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रु-नयन आसीत् ।

सूचकः—संदं णाम आवुत्तेण । श्रान्तं नामावुत्तेन ।

जानुकः—णं भणाहि—इमश्श किदे मच्छशत्तुणोत्ति ।

ननु भण—अस्य कृते मत्स्यशत्रोरिति ।

(इति पुरुषमसूयया पश्यति ।)

प्रदापितः । भर्तः, अनुगृहीतोऽस्मि । एष नामानुगृहीतः यः शूलादवतार्य हस्तिस्कन्धे प्रतिष्ठापितः । आवुत्त पारितोषिकमेव कथयति—तेनाङ्गुलीयकेन भर्तुः संमितेन भवितव्यमिति । न तस्मिन्महार्हं रत्नं भर्तुर्बहुमतमिति तर्कयामि । तस्य दर्शनेन कोऽप्यनुमतो भर्त्रा जनः स्मृतः । मुहूर्तं प्रकृतिगम्भीरोऽपि पर्यश्रु-नयन आसीत् । श्रान्तं नामावुत्तेन । ननु भण, अस्य कृते मत्स्यशत्रोरिति ।

पुरुषः—भट्टा, इदो अद्धं तुम्हाणं शुमणोमुल्लं होदु ।

भर्तः, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु ।

जानुकः—एदं जुज्जइ । एतद्युज्यते ।

स्यालः—धीवर, महत्तरो तुमं पिअवअस्सओ दाणिं मे संवुत्तो । कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं इच्छीअदु । ता सोण्डिआपणं एव्व पविसामो ।

धीवर, महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः । कादम्बरीसाक्षिकमस्माकं प्रथमसौहृदमिष्यताम् । तच्छौण्डिकापणमेव प्रविशामः ।

(इति निष्क्रान्ताः सर्वे ।)

प्रवेशकः ।

(ततः प्रविशत्याकाशयानेन सानुमती नामाप्सराः ।)

सानुमती—णिव्वट्टिदं मए पज्जाअणिव्वत्तणिज्जं अच्छरातित्थसण्णिज्झं जाव साहुजणस्स अभिसेअकालो त्ति । संपदं इमस्स राएसिणो वुत्तन्तं पच्चक्खीकरिस्सं । मेणआसंबन्धेण सरीरभूदा मे सउन्दला । ताए अ दुहिदुणिमित्तं आदिट्ठपुव्वम्हि । (समन्तादवलोक्य) किं णु क्खु उदुच्छवकाले वि

भर्तः, इतोऽर्धं युष्माकं सुमनोमूल्यं भवतु । एतद्युज्यते । धीवर, महत्तरः प्रियवयस्यः इदानीमसि मे संवृत्तः । कादम्बरीसाक्षिकमस्माकं प्रथमसौहृदमिष्यताम् । कादम्बरी मद्यविशेषः । तस्माच्छौण्डिकापणं प्रविशामः । तथा निष्क्रान्ताः सर्वे । अत्राङ्गुलीयकदर्शनार्थो धीवरप्रसङ्गः प्रसङ्गेन मुख्यतया प्रदर्शित इति प्रकरी नाम चतुर्थ्यर्थप्रकृतिरित्यनुसंधेयम् । यथोक्तं—'कथान्तरप्रसङ्गेन प्रकरी स्यात् प्रवेशभाक्' इति । प्रवेशकः ॥

ततः प्रविशतीत्यादि ॥ निर्वर्तितं मया पर्यायनिवर्तनीयमप्सरस्तीर्थसंमज्जनम् । यावत् साधुजनस्याभिषेककाल इति । सांप्रतमस्य राजर्षेर्वृत्तान्तं

णिरुच्छवारम्भं विअ एदं राअउलं दीसइ । अत्थि मे विहवो पणिधाणेण सव्वं परिण्णादुं । किं दु सहीए आदरो मए माणइदव्वो । होदु । इमाणं दाव उज्जाणपालिआणं तिरक्खरिणीपडिच्छण्णा पस्सवत्तिणी भविअ उवलहिस्सं ।

निर्वर्तितं मया पर्यायनिर्वर्तनीयमप्सरस्तीर्थसांनिध्यं यावत्साधुजनस्याभिषेककाल इति । सांप्रतमस्य राजर्षेर्वृत्तान्तं प्रत्यक्षीकरिष्यामि । मेनकासंबन्धेन शरीरभूता मे शकुन्तला । तया च दुहितृनिमित्तमादिष्टपूर्वास्मि । (समन्तादवलोक्य) किं नु खलु ऋतूत्सवकालेऽपि निरुत्सवारम्भमिव एतद्राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् । किं तु सख्या आदरो मानयितव्यः । भवतु । अनयोस्तावदुद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये । [इति नाट्येनावतीर्य स्थिता ।

(ततः प्रविशति चूताङ्कुरमवलोकयन्ती चेटी । अपरा च पृष्ठतस्तस्याः ।)

प्रथमा—

चूअं हरिसिअपिअअं जीविदसरिसं वसन्दमासस्स ।
सच्चरणचरणभग्गं उदुमङ्गलं विअ पेक्खामि ॥ २ ॥

चूतं हर्षितपिककं जीवितसदृशं वसन्तमासस्य ।
षट्चरणचरणभग्नं ऋतुमङ्गलमिव पश्यामि ॥

द्वितीया—सहि परहुदिए, किं एआइणी मन्तेसि ।

प्रत्यक्षीकरिष्यामि । मेनकासंबन्धेन शरीरभूता मे शकुन्तला । तया च दुहितृनिमित्तमादिष्टपूर्वास्मि । किं नु खलु उत्सवकालेऽपि निरुत्सवारम्भमिव एतद्राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् । किंतु सख्या आदरो मानयितव्यः । भवत्वनयोस्तावदुद्यानपालिकयोस्तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये । चूतं हर्षितपिककं जीवितसदृशं वसन्तमासस्य । षट्चरणचरणभग्नं ऋतोरङ्गमिव पश्यामि ॥ सखि परभृतिके

सखि परभृतिके, किमेकाकिनी मन्त्रयसे ।

प्रथमा—महुअरिए, चूदकलिअं देक्खिअ उम्मत्ता खु परहुदिआ होदि ।

मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता खलु परभृतिका भवति ।

द्वितीया—(सहर्षं त्वरयोपगम्य) कहं उवट्ठिदो महुमासो ।

(सहर्षं त्वरयोपगम्य) कथमुपस्थितो मधुमासः ।

प्रथमा—महुअरिए, तुह दाणिं कालो एसो मदविब्भमगीदाणं ।

मधुकरिके, तवेदानीं काल एष मदविभ्रमगीतानाम् ।

द्वितीया—सहि, अवलम्बेहि मं जाव अग्गपादट्ठिआ भविअ कामदेवच्चणस्स चूदंकुरावअअं करेमि ।

सखि, अवलम्बस्व मां यावदग्रपादस्थिता भूत्वा कामदेवार्चनाय चूताङ्कुरावचयं करोमि ।

प्रथमा—जइ मम वि क्खु अद्धं अच्चणफलस्स ।

यदि ममापि खल्वर्धमर्चनफलस्य ।

द्वितीया—अभणिए वि एदं संपज्जइ । जदो एक्कं एव्व णो जीविदं, दुधा ट्ठिदं सरीरं । (सखीमवलम्ब्य स्थिता चूतांकुरं गृह्णाति ।) अह्महे, अप्पडिबुद्धो वि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि । (कपोतकं कृत्वा)

किमेकाकिनी मन्त्रयसे । मधुकरिके चूतकलिकां दृष्ट्वा उन्मत्ता खलु परभृतिका भवति । कथमुपस्थितो मधुमासः । मधुकरिके तवेदानीं काल एष मदविभ्रमोद्गीतानाम् । सखि, अवलम्बस्व माम् । यावदग्रपादस्थिता भूत्वा कामदेवार्चनाय चूतांकुरापचयं करोमि । अफणितमप्येतत्संपद्यते । यत एकमेव नौ जीवितं द्विधा स्थितं शरीरम् । अह्महे इति हर्षे निपातः । अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति । कपोतकं कृत्वा । कपो-

तुं सि मए चूदङ्कुर दिण्णो कामस्स गहिदधणुअस्स ।
पहिअजणजुवइलक्खो पञ्चब्भहिओ सरो होहि ॥ ३ ॥

अभणितेऽप्येतत्संपद्यते । यत एकमेव नौ जीवितं, द्विधा स्थितं शरीरम् । (सखीमवलम्ब्य स्थिता चूतांकुरं गृह्णाति) अहो, अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति । (कपोतकं कृत्वा)

त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे ।
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥ ३ ॥

(इति चूताङ्कुरं क्षिपति ।)

(प्रविश्यापटीक्षेपेण कुपितः)

कञ्चुकी—मा तावत् । अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्रकलिकाभङ्गं किमारभसे ।

उभे—(भीते) पसीदद् अज्जो । अगहीदत्थाओ वअं ।

(भीते) प्रसीदत्वार्यः । अगृहीतार्थे आवाम् ।

कञ्चुकी—न किल श्रुतं युवाभ्यां यद्वासन्तिकैस्तरुभिरपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्त्रिभिश्च । तथाहि ।

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरबकं तत्कोरकावस्थया ।

तको नाम संयुक्तहस्तविशेषः । यथोक्तं—'कपोतः प्रान्तसंश्लेषादन्योन्यं सर्पशीर्षयोः' इति । 'त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे । पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥' पञ्चानां शराणां मध्ये अभ्यधिकः श्रेष्ठः । प्रकृते 'न निर्धारणे' इति षष्ठीसमासप्रतिषेधो नाद्रियते । न तु पञ्चभ्योऽधिक इति पञ्चमीतत्पुरुषः । तथा सति चूतस्य षष्ठत्वप्रसङ्गात् । चूतं हि पञ्चस्वेव परिगणितम् । तथा चोक्तं त्रिपुरासुरसिन्धौ—'अरविन्दमशोकं च शिरीषं चूतमुत्पलम् । पञ्चैतानि प्रकीर्त्यन्ते पञ्चबाणस्य सायकाः ॥' इति । प्रसीदतु प्रसीदत्वार्यः । अगृहीतार्थे आवाम् । **चूतानामित्यादि** ॥

कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ ४ ॥

सानुमती—ण एत्थ संदेहो। महप्पहावो खु राएसी।

नात्र संदेहः। महाप्रभावः खलु राजर्षिः।

प्रथमा—अज्ज, कदि दिअहाइं अम्हाणं मित्तावसुणा रट्ठिएण भट्टिणो पाअमूलादो पेसिदाणं। इदं अ णो पमदवणस्स सअळं पडिकम्म अप्पिदं। ता अस्सुदपुव्वो अम्हेहिं एसो वुत्तन्तो।

आर्य, कति दिवसान्यावयोर्मित्रावसुना राष्ट्रियेण भर्तुः पादमूलात् प्रेषितयोः। इदं च नौ प्रमदवनस्य सकलं प्रतिकर्म अर्पितम्। तस्माद-श्रुतपूर्व आवाभ्यामेष वृत्तान्तः।

कञ्चुकी—भवतु। न पुनरेवं प्रवर्तितव्यम्।

उभे—अज्ज कोदूहलं णो होइ। जइ इमिणा जणेण सोदव्वं कहेदु अज्जो किंणिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो।

चिरनिर्गतापि कलिका कोरकः स्वं रजः परागं न बध्नाति नोद्वहति। अत्र निर्गतापीत्यनेन अस्याश्चिराद्विकासो नास्तीत्यभिप्रायः। यत् कुरबकं संनद्धमपि विकासोन्मुखमपि तत्कोरकं कोरकावस्थया स्थितम्। शिशिरे गते शिशिरर्तौ विरतेऽपि पुंस्कोकिलानां कण्ठे स्खलितं गद्गदितं पञ्चमस्वरशून्यं, न निर्गतमित्यर्थः। तरुभिः तदाश्रयिभिश्च राजशासनमङ्गीकृतमित्यर्थं प्रतिपाद्य इदानीं मदनेनापि राजाज्ञाऽङ्गीक्रियत इत्युत्प्रेक्ष्यते। स्मरोऽपि चकितः त्रस्तः तूणादर्धकृष्टं यथा तथा कृष्टमुद्धृतं तूणार्धकृष्टं तं शरं संहरति प्रतिनिक्षिपतीति शङ्के मन्ये ऊहामि। सर्वेषां मदनविकारः प्रतिबद्ध इत्यर्थः। नात्र संदेहः। महाप्रभावः खलु राजर्षिः। आर्य कति दिवसानि गतानि आवयोर्मित्रावसुना राष्ट्रियेण प्रेषितयोर्भर्तुः पादमूलादत्र चरन्त्योः। इदं च नाम प्रमदवनस्य सकलं प्रतिकर्मार्पितम्। तस्मादश्रुतपूर्व आवाभ्यामेष वृत्तान्तः। अद्य कुतूहलं नौ

अद्य कौतूहलं नौ भवति । यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः ।

सानुमती—उस्सवप्पिआ खु माणुसा । गुरुणा कारणेण होदव्वं ।

उत्सवप्रियाः खलु मानुषाः । गुरुणा कारणेन भवितव्यम् ।

कञ्चुकी—बहुलीभूतमेतत्किं न कथ्यते । किमत्रभवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम् ।

उभे—सुदं रट्ठिअमुहादो जाव अङ्गुलीअअदंसणं ।

श्रुतं राष्ट्रियमुखाद्यावदङ्गुलीयकदर्शनम् ।

कञ्चुकी—तेन ह्यल्पं कथयितव्यम् । यदैव खलु स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात्प्रत्यादिष्टेति, तदाप्रभृत्येव पश्चात्तापमुपगतो देवः । तथाहि ।

रम्यं द्वेष्टि यथापुरं प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः ।

भवति । यद्यनेन जनेन श्रोतव्यं कथयत्वार्यः । किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः । उत्सवप्रियाः खलु मानुषाः । गुरुणा कारणेन भवितव्यम् । शकुन्तलाप्रत्यादेशकौलीनं शकुन्तलायाः प्रत्यादेशेन निराकरणेन हेतुना कौलीनं लोकवादः । 'स्यात्कौलीनं लोकवादे युद्धे पश्वहिपक्षिणाम्' इत्यमरः । श्रुतं राष्ट्रियमुखात् यावदङ्गुलीयकदर्शनम् । **रम्यं द्वेष्टीत्यादि** ॥ रम्यं मनोहरं चन्दनवनितादि द्वेष्टि न सहते । यथापुरं पूर्वं यथा प्रकृतिभिः प्रत्यहमहरहः । 'अव्ययं विभक्ति' इत्यादिना प्रतिशब्देन वीप्सायामव्ययीभावः । 'नपुंसकादन्यतरस्याम्' इत्यन्नन्तादच्प्रत्ययः । उन्निद्र एव उत्क्रान्ता निद्रा यस्मात्स तथोक्तः । 'प्रादिभ्यो धातुजस्य बहुव्रीहिर्वाच्य उत्तरपदलोपश्च' इति समासः । शय्यायाः शयनीयस्य उपान्ते इतस्ततः

दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥ ५ ॥

सानुमती—पिअं मे ।   प्रियं मे ।

कञ्चुकी—अस्मात्प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।

उभे—जुज्जइ ।   युज्यते ।

(नेपथ्ये)

एदु एदु भवं ।   एत्वेतु भवान् ।

कञ्चुकी—(कर्णं दत्त्वा) अये, इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयताम् ।

उभे—तह ।   तथा ।   [इति निष्क्रान्ते ।

(ततः प्रविशति पश्चात्तापसदृशवेषो राजा विदूषकः प्रतीहारी च)

कञ्चुकी—(राजानमवलोक्य) अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम् । एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथाहि ।

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
बिभ्रत्काञ्चनमेकमेव वलयं श्वासोपरक्ताधरः ।

विवर्तनैः लुठनैः क्षपाः रात्रीः विगमयति यापयति । अन्तःपुरेभ्यः अन्तःपुरकान्ताभ्यः यदा यस्मिन् काले दाक्षिण्येन दक्षिणनायकत्वेन उचितामर्हां कालोपयोग्यां वाचं ददाति । तस्मिन्काले गोत्रेषु नामधेयेषु । 'गोत्रं नाम्न्यचले कुले' इत्यमरः । स्खलितः विपर्यस्तः । अथवा शकुन्तलानाम गृह्णातीत्यर्थः । चिरं व्रीडया लज्जया विलक्षः विगतलक्षः इतिकर्तव्यताशून्य इत्यर्थः । भवति च । चकारः क्रियासमुच्चयार्थः । प्रियं मे प्रियं मे । प्रभवतः प्रभोः । युज्यते । एतु भवान् । **ततः प्रविशतीति** ॥ प्रत्यादिष्टः निरस्तः विशेषमण्डनस्य

चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं दृष्ट्वा) ठाणे क्खु पच्चादेसविमाणिदा वि इमस्स किदे सउन्दला किलम्मदि ।

(राजानं दृष्ट्वा) स्थाने खलु प्रत्यादेशविमानिताप्यस्य कृते शकुन्तला क्लाम्यति ।

राजा—(ध्यानमन्दं परिक्रम्य)

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—णं ईरिसाइं तवस्सिणीभाअहेआइं ।

नन्वीदृशानि तपस्विनीभागधेयानि ।

विदूषकः—(अपवार्य) लङ्घिदो एसो भूओ वि सउन्दलावाहिणा । ण जाणे कहं चिकिच्छिदव्वो भविस्सदि त्ति ।

विशिष्टालंकारस्य विधिः करणं येन स तथोक्तः । वामे सव्ये प्रकोष्ठे कूर्परमणिबन्धमध्यमभागे अर्पितं न्यस्तम् । काञ्चनं सौवर्णम् एकमेव वलयं कटकं बिभ्रत् दधत् । पुरुषस्यैककटकधारणे दक्षिणहस्तेनैव कर्तव्ये अत्र वामहस्ते धारणं वियोगवैचित्र्यादिति मन्तव्यम् । आत्मनः तेजोगुणात् तेजसः गुणः उत्कर्षः तस्मात् । संस्कारोल्लिखितः संस्कारादिशुद्धयोल्लिखितः शाणोद्धृष्टो महामणिरिव मणिश्रेष्ठ इव क्षीणोऽपि कृशोऽपि नो लक्ष्यते नालोक्यते । क्षीणः सन्नपि क्षीण इव न प्रतीयत इत्यर्थः । अयं प्रयोगः पूर्वमप्युक्तः—अपचितमपि गात्रं व्यायतत्वादलक्ष्यमिति । स्थाने खलु प्रत्यादेशविमानितापि अस्य कृते शकुन्तला क्लाम्यति । **प्रथमं सारङ्गेत्यादि** ॥ अनुशयदुःखाय पश्चात्तापदुःखाय । नन्वीदृशानि तपस्विनीभागधेयानि । ईदृशानि राज्ञो विरहकातरवचनानि । लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सि-

(अपवार्य) लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सितव्यो भविष्यतीति ।

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । महाराज, प्रत्यवेक्षिताः प्रमदवनभूमयः । यथाकाममध्यास्तां विनोदस्थानानि महाराजः ।

राजा—वेत्रवति, मद्वचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधान्न संभावितमस्माभिरद्य धर्मासनमध्यासितुम् । यत्प्रत्यवेक्षितं पौरकार्यमार्येण तत्पत्रमारोप्य दीयतामिति ।

प्रतीहारी—जं देवो आणवेदि । यद्देव आज्ञापयति ।

[इति निष्क्रान्ता ।

राजा—वातायन, त्वमपि नियोगमशून्यं कुरु ।

कञ्चुकी—यदाज्ञापयति देवः । [इति निष्क्रान्तः ।

विदूषकः—किदं भवदा णिम्मक्खिअं । संपदं सिसिरे तावच्छेदरमणिज्जे इमस्सिं पमदवणुद्देसे सुहं अत्ताणं रमइस्ससि ।

कृतं भवता निर्मक्षिकम् । सांप्रतं शिशिरे तापच्छेदरमणीयेऽस्मिन्प्रमदवनोद्देशे सुखमात्मानं रमयिष्यसि ।

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः । कुतः ।

तव्यो भविष्यतीति । यद्देव आज्ञापयति । वातायन इति तस्य कञ्चुकिनो नाम । कृतं भवता निर्मक्षिकम् । सांप्रतं शिशिरे तापच्छेदिनि सप्तपर्णच्छायरमणीयेऽस्मिन् प्रमदवनोद्देशे सुखमात्मानं रमयिष्यसि । रन्ध्रे छिद्रे स्वास्थ्याभावे सति उपनिपतन्ति समापतन्तीति तथोक्ताः । अनर्थाः आपद इति यदुच्यते । लोकेनेति शेषः । तद्वचः अव्यभिचारि अविपर्यासि । नान्यथा भवतीत्यर्थः ।

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तमिदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—चिट्ठ दाव । इमिणा दण्डकट्ठेण कन्दप्पवाहिं णासेमि ।

तिष्ठ तावत् । अनेन दण्डकाष्ठेन कन्दर्पव्याधं नाशयामि ।

(इति दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति ।)

राजा—(सस्मितं) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे, कोपविष्टः प्रियायाः किंचिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः—णं आसण्णपरिआरिआ चदुरिआ भवदा संदिट्ठा। माहवीमण्डवे इमं वेलं अदिवाहइस्सं । तहिं मे चित्तफलए सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहि त्ति ।

नन्वासन्नपरिचारिका चतुरिका भवता संदिष्टा—माधवीमण्डपे इमां वेलामतिवाहयिष्यामि । तत्र मे चित्रफलके स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।

राजा—ईदृशं हृदयविनोदनस्थानम् । तत्तमेव मार्गमादेशय ।

विदूषकः—इदो इदो भवं । इत इतो भवान् ।

कुत इति प्रश्ने । तदेवोपपादयति—**मुनिसुतेत्यादिना** ॥ स्पष्टोऽर्थः । तिष्ठ तावत् । अनेन दण्डकाष्ठेन कन्दर्पव्याधं मन्मथकिरातं नाशयामि । दृष्टं ब्रह्मवर्चसम् । नन्वासन्नपरिचारिका चतुरिका भवतादिष्टा—माधवी-मण्टपे इमां वेलामतिवाहयिष्यामि । तत्र मे चित्रफलके स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति । इत इतो भवान् ॥

(उभौ परिक्रामतः । सानुमत्यनुगच्छति ।)

विदूषकः—एसो मणिसिलापट्टअसणाहो माहवीमण्डवो उवआररमणिज्जदाए णिस्संसअं साअदेण विअ णो पडिच्छदि । ता पविसिअ णिसीददु भवं ।

एष मणिशिलापट्टकसनाथो माधवीमण्डप उपचाररमणीयतया निःसंशयं स्वागतेनेव नौ प्रतीच्छति । तत्प्रविश्य निषीदतु भवान् ।

(उभौ प्रवेशं रूपयित्वोपविष्टौ ।)

सानुमती—लदादंसिदा देक्खिस्सं दाव सहीए पडिकिदिं । तदो से भत्तुणो बहुमुहं अणुराअं णिवेदइस्सं ।

लतादर्शिता द्रक्ष्यामि तावत्सख्याः प्रतिकृतिम् । ततोऽस्यै भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि । [इति तथा कृत्वा स्थिता ।

राजा—सखे, सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम् । कथितवानस्मि भवते च । स भवान्प्रत्यादेशवेलायां मत्समीपगतो नासीत् । पूर्वमपि न त्वया कदाचित्संकीर्तितं तत्रभवत्या नाम । कच्चिदहमिव विस्मृतवानसि त्वम् ।

विदूषकः—ण विसुमरामि । किंतु सव्वं कहिअ अवसाणे तुए परिहासविअप्पो एसो ण भूदत्थो त्ति आचक्खिदं । मए वि मिप्पिण्डबुद्धिणा तह एव्व गहीदं । अहवा भविदव्वदा बलवदी ।

एष मणिशिलापट्टसनाथो माधवीमण्डप उपचाररमणीयतया निःसंशयं स्वागतेनैव नौ प्रतीच्छति । तस्मात्प्रविश्य निषीदतु भवान् । लतासंगोपिता द्रक्ष्यामि तावत् सख्याः प्रतिकृतिम् । तस्यै भर्तुर्बहुमुखमनुरागं निवेदयिष्यामि । न बिस्मरामि । किंतु सर्वं कथयित्वा अवसाने त्वया परि-

न विस्मरामि । किंतु सर्वं कथयित्वावसाने त्वया परिहासविजल्प एष न भूतार्थ इत्याख्यातम् । मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता बलवती ।

सानुमती—एव्वं एदं । एवमेतत् ।

राजा—(ध्यात्वा) सखे, त्रायस्व माम् ।

विदूषकः—भो, किं एदं । अणुववण्णं क्खु ईरिसं तुइ । कदा वि सप्पुरिसा सोअपत्तत्ताणो ण होन्ति । णं पवादे वि णिक्कम्पा गिरीओ ।

भोः किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति । ननु प्रवातेऽपि निष्कम्पा गिरयः ।

राजा—वयस्य, निराकरणविक्लबायाः प्रियायाः समवस्थामनुस्मृत्य बलवदशरणोऽस्मि । सा हि—

इतः प्रत्यादेशात्स्वजनमनुगन्तुं व्यवसिता
स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती
मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम् ॥ ९ ॥

सानुमती—अम्महे, ईरिसी सकज्जपरदा । इमस्स संदावेण अहं रमामि ।

अहो, ईदृशी स्वकार्यपरता । अस्य संतापेनाहं रमे ।

हासविजल्पित एषः न भूतार्थ इत्याख्यातम् । मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता बलवती । एवमेतत् । किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि । कदापि सत्पुरुषाः शोकपात्रात्मानो न भवन्ति । ननु प्रवातेऽपि निष्कम्पा गिरयः । **इतः प्रत्यादेशादित्यादि** ॥ स्पष्टोऽर्थः । अत्र दृष्टान्तेनात्मनः प्रत्याख्यानादपवादो नाम विमर्शसंधेः प्रथमाङ्गमुक्तं भवति ।

विदूषकः—अत्थि मे तक्को—केण वि तत्तहोदी आआसचारिणा अवणीदे त्ति ।

अस्ति मे तर्कः—केनापि तत्रभवत्याकाशचारिणाऽपनीतेति ।

राजा—कः पतिदेवतामन्यः परामर्ष्टुमुत्सहेत । मेनका किल सख्यास्ते जन्मप्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयमाशङ्कते ।

सानुमती—संमोहो क्खु विम्हअणिज्जो, ण पडिबोहो ।

संमोहः खलु विस्मयनीयः, न प्रतिबोधः ।

विदूषकः—जइ एव्वं अत्थि समाअमो कालेण तत्तहोदीए ।

यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा—कथमिव ।

विदूषकः—ण क्खु मादापिदरा भत्तुविओअदुक्खिअं दुहिदरं देक्खिदुं पारेन्ति ।

न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं द्रष्टुं पारयतः ।

यथोक्तं—'अपवादस्तु दोषाणामुद्घाटनमुदीर्यते' इति । अहो ईदृशी स्वकार्यपरता । अस्य संतापेनाहं रमे । अस्ति मे तर्कः । केनापि तत्रभवती आकाशचारिणाऽपनीतेति । संमोहः खलु विस्मयनीयः, न प्रतिबोधः । यद्येवम्, अस्ति समागमोपायः कालेन भवतस्तत्रभवत्याः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं द्रष्टुं पारयतः । अत्र शकुन्तलाप्राप्तेरवश्यंभावित्वेन गम्यमानत्वान्नियताप्तिर्नाम चतुर्थावस्थेति मन्तव्यम् । यथोक्तं—'अर्थस्याभावतः प्राप्तिर्नियताप्तिः सुनिश्चिता' इति । अत्र च प्रकरीनियताप्त्योः समन्वयाद्विमर्शसंधिरिति मन्तव्यम् । यथोक्तं—'यत्रावमृश्यते मोहाद्व्यसनाद्वा विलोभनात् । गर्भनिर्भिन्नबीजार्थः सोऽवमर्श इति स्मृतः ॥' अस्याङ्गानि—'अपवादश्च संफेटो विद्रवद्रवशक्तयः । द्युतिः प्रसङ्गश्छलनं व्यवसायो निरोधनम् ॥ प्ररोचनं

राजा—वयस्य,

> **स्वप्नो नु माया नु मतिभ्रमो नु**
> **क्लिष्टं नु तावत्फलमेव पुण्यम् ।**
> **असंनिवृत्त्यै तदतीतमेते**
> **मनोरथानामतटाः प्रपाताः ॥ १० ॥**

विदूषकः—मा एव्वं । णं अङ्गुलीअअं एव्व णिदंसणं अवस्सं-भाविणो अचिन्तणिज्जो समाअमो होदि त्ति ।

मैवम् । नन्वङ्गुलीयकमेव निदर्शनमवश्यंभाविनोऽचिन्तनीयः समागमो भवतीति ।

राजा—(अङ्गुलीयकं विलोक्य) अये, इदं तावदसुलभस्थानभ्रंशि शोचनीयम् ।

> **तव सुचरितमङ्गुलीय नूनं**
> **प्रतनु ममेव विभाव्यते फलेन ।**
> **अरुणनखमनोहरासु तस्या-**
> **श्च्युतमसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥**

सानुमती—जइ अण्णहत्थगदं भवे सच्चं एव्व सोअणिज्जं भवे ।

विचलनमाधानं च त्रयोदश ।' इति । **स्वप्नो न्वित्यादि** ॥ तदित्यनेन पञ्चमाङ्कप्रतिपादितं शकुन्तलादर्शनं परामृश्यते । तद्दर्शनं स्वप्नो नु, सुप्तिज्ञानं किमु । माया नु, असत्कल्पना किमु । मतिभ्रमो नु, मिथ्याध्यवसायः किमु । पुण्यं स्वकीयं तावत्फलमेव सुकृतं दर्शनमात्रफलमेव । क्लिष्टं नु, नष्टं किमु । तत् असंनिवृत्त्यै अपुनरावृत्त्यै अतीतमेव अतिक्रान्तमेव । मनोरथानां प्रवाहाः स्रोतांसि । अतटाः तटरहिताः, निरर्गला भवन्तीत्यर्थः । मैवम् । नन्वङ्गुलीयकदर्शनमेव निदर्शनमवश्यंभाविनोऽर्थस्य—अचिन्तनीयः समागमो भवतीति । **तव सुचरि-**

यद्यन्यहस्तगतं भवेत्सत्यमेव शोचनीयं भवेत् ।

विदूषकः—भो, इअं णाममुद्दा केण उग्घादेण तत्तहोदीए हत्थसंसग्गं पाविदा ।

भोः, इयं नाममुद्रा केनोद्धातेन तत्रभवत्या हस्तसंसर्गं प्रापिता ।

सानुमती—मम वि कोदूहलेण आआरिदो एसो ।

ममापि कौतूहलेनाकारित एषः ।

राजा—श्रूयताम् । स्वनगराय प्रस्थितं मां प्रिया सबाष्पमाह—कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः—तदो तदो । ततस्ततः ।

राजा—पश्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता—

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छति यावदन्तम् ।
तावत्प्रिये मदवरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

तच्च दारुणेन मया मोहान्नानुष्ठितम् ।

सानुमती—रमणीओ क्खु अवही विहिणा विसंवादिदो ।

रमणीयः खल्ववधिर्विधिना विसंवादितः ।

विदूषकः—कहं धीवलकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तले आसि ।

तमित्यादि ॥ स्पष्टोऽर्थः । यद्यन्यहस्तगतं भवेत्तत्सत्यमेव शोचनीयं भवेत् । भो इयं नाममुद्रा केनोद्धातेन उद्योगेन तत्रभवत्याः हस्तसंसर्गं प्रापिता । ममापि कौतूहलेनाकारित एषः । आकारितः आहूतः प्रेरित इत्यर्थः । ततस्ततः । **एकैकमित्यादि** ॥ स्पष्टोऽर्थः । रमणीयः खल्ववधिर्विधिना

कथं धीवरकल्पितस्य लोहितमत्स्यस्योदराभ्यन्तरे आसीत् ।

राजा—शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद्गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—जुज्जइ । युज्यते ।

सानुमती—अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो इमस्स राएसिणो परिणए संदेहो । अहवा ईरिसो अणुराओ अहिण्णाणं अवेक्खदि । कहं विअ एदं ।

अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोरस्य राजर्षेः परिणये संदेहः । अथवेदृशोऽनुरागोऽभिज्ञानमपेक्षते? कथमिवैतत्?

राजा—उपालप्स्ये तावदिदमङ्गुलीयकम् ।

विदूषकः—(आत्मगतं) गहीदो णेण पन्था उम्मत्तआणम् ।

(आत्मगतं) गृहीतोऽनेन पन्था उन्मत्तानाम् ।

राजा—(अङ्गुलीयकं विलोक्य)

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नमम्भसि ।

अथवा ।

अचेतनं नाम गुणं न लक्षये-
न्मयैव कस्मादवधीरिता प्रिया ॥ १३ ॥

विदूषकः—(आत्मगतं) आम, अहं खु बुभुक्खाए खादिदव्वो म्हि ।

विसंवादितः । अथ कथं धीवरखण्डितस्य लोहितमत्स्यस्योदराभ्यन्तरे आसीत् । युज्यते । तपस्विकन्यायां शकुन्तलायामधर्मभीरोरस्य राजर्षेः परिणये संदेहः । कुत ईदृशोऽनुरागोऽभिज्ञानमपेक्षते । कथमिवैतत् । गृहीतोऽनेन पन्था उन्मत्तानाम् । **कथं नु तमित्यादि** ॥ स्पष्टोऽर्थः । आम इति पीडायां

(आत्मगतं) आम, अहं खलु बुभुक्षया खादितव्योऽस्मि ।

राजा—अकारणपरित्यागानुशयतप्तहृदयस्तावदनुकम्प्यतामयं जनः पुनर्दर्शनेन ।

(प्रविश्यापटीक्षेपेण चित्रफलकहस्ता)

चतुरिका—इअं चित्तगदा भट्टिणी ।

इयं चित्रगता भट्टिनी ।

(इति चित्रफलकं दर्शयति ।)

विदूषकः—साहु वअस्स साहु, महुरावत्थाणदंसणिज्जो भावाणुप्पवेसो । क्खलदि विअ मे दिट्ठी णिम्मुण्णअप्पदेसेसु ।

साधु वयस्य साधु, मधुरावस्थानदर्शनीयो भावानुप्रवेशः स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु ।

सानुमती—अम्मो राएसिणो वत्तिआणिउणदा । जाणे सही मे अग्गदो वट्टइत्ति ।

अहो राजर्षेर्वर्तिकानिपुणता । जाने सखी मेऽग्रतो वर्तत इति ।

राजा—

यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा ।
तथापि तस्या लावण्यं रेखया किंचिदन्वितम् ॥ १४ ॥

निपातः । अहं खलु बुभुक्षया खादितव्योऽस्मि । इयं चित्रगता भट्टिनी । साधु वयस्य साधु । मधुरावस्थानदर्शनीयो भावानुप्रवेशः । स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु । अहो राजर्षेर्वर्तिकानिपुणता । जाने सखी मे अग्रतो वर्तत इति । **यद्यदिति** ॥ चित्रे आलेख्ये यद्यदङ्गसौष्ठवं तत्तदन्यथा अन्यप्रकारेण क्रियते । आवापोद्वापाभ्यां साम्यं क्रियत इत्यर्थः । तथापि चित्रे आवापोद्वापाभ्यामङ्गसौष्ठवस्य अन्यथाकर्तुं शक्यत्वेऽपि तस्याः शकुन्तलाया लावण्यं कान्तिविशेषः लेखया लेखनेन किंचिदन्वितमीषत्संगतम् । सदृशमेतत्

सानुमती—सरिसं एदं पच्चादावगुरुणो सिणेहस्स अणवले-वस्स अ ।

सदृशमेतत्पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च ।

विदूषकः—भो, दाणिं तिण्हिआ तत्तहोदीओ दीसन्ति । सव्वाओ दंसणीआओ । कदमा तत्तहोदी सउन्दला ।

भोः, इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते । सर्वा दर्शनीयाः । कतमा तत्रभवती शकुन्तला ।

सानुमती—अणभिण्णो क्खु रूवस्स मोहदिट्ठी अअं जणो ।

अनभिज्ञः खलु रूपस्य मोघदृष्टिरयं जनः ।

राजा—त्वं तावत्कतमां तर्कयसि ।

विदूषकः—तक्केमि—जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण केसन्तेण उब्भिण्णसेअबिन्दुणा वअणेण विसेसदो ओसरिआहिं बाहाहिं अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पस्से इसिपरिस्सन्ता विअ आलिहिदा एसा तत्तहोदी सउन्दला, इदराओ सहीओ त्ति ।

तर्कयामि—यैषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेनोद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्तेवालिखिता एषा तत्रभवती शकुन्तला । इतरे सख्याविति ।

पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च । भो इदानीं तिस्रस्तत्रभवत्यो दृश्यन्ते । सर्वा दर्शनीयाः । कतमा तत्रभवती शकुन्तला । अनभिज्ञः खलु सखीरूपस्य मोघदृष्टिरयं जनः । तर्कयामि यैषा शिथिलकेशोद्वृत्तकुसुमेन केशान्तेन उद्भिन्नस्वेदबिन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामुपलक्षिता अवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्तेव आलिखिता एषा तत्रभवती

राजा—निपुणो भवान् । अस्त्यत्र मे भावचिह्नम् । कुतः ।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः
अश्रु च कपोलपतितं लक्ष्यमिदं वर्णिकोच्छ्वासात् ॥ १५ ॥

चतुरिके, अर्धलिखितमेतद्विनोदस्थानम् । गच्छ । वर्तिकां तावदानय ।

चतुरिका—अज्ज माढव्व, ओलम्ब चित्तफलअं । जाव आअच्छामि ।

आर्य माढव्य, अवलम्बस्व चित्रफलकम् । यावदागच्छामि ।

राजा—अहमेवैतदवलम्बे । (इति यथोक्तं करोति ।)

[निष्क्रान्ता चेटी ।

राजा—अहं हि—

साक्षात्प्रियामुपगतामपहाय पूर्वं
चित्रार्पितां पुनरिमां बहु मन्यमानः ।
स्रोतोवहां पथि निकामजलामतीत्य
जातः सखे प्रणयवान्मृगतृष्णिकायाम् ॥ १६ ॥

विदूषकः—(आत्मगतं) एसो अत्तभवं णदिं अदिक्कमिअ मिअ-

शकुन्तला । इतरे सख्याविति । भावचिह्नं भावेन सात्त्विकभावेन कृतं चिह्नं लक्ष्म । कुत इति प्रश्ने । तदेव दर्शयति—**स्विन्नाङ्गुलीति** ॥ रेखाप्रान्तेषु रेखापर्यन्तेषु मलिनः मलीमसः स्विन्नानामङ्गुलीनां निवेशः स्पर्शस्थानं दृश्यते । 'करणाधिकरणयोश्च' इति घञ् । कपोलपतितमश्रु नेत्रोदकम् । वर्णिकोच्छ्वासात् वर्णिकाया हरितालादेः उच्छ्वासः उच्छूनता तस्मात् । इदं लक्ष्यम् एतद्विभाव्यम् । पुरतो दृश्यत इत्यर्थः । आर्य माण्डव्य अवलम्बस्व चित्रफलकम् । यावदागच्छामि । **साक्षादिति** ॥ स्पष्टः । एषोऽत्र

तिण्हिअं संकन्तो। (प्रकाशं) भो वअस्स, अवरं किं एत्थ लिहिदव्वं।

(आत्मगतं) एषोऽत्रभवान्नदीमतिक्रम्य मृगतृष्णिकां संक्रान्तः। (प्रकाशं) भो वयस्य, अपरं किमत्र लिखितव्यम्।

सानुमती—असंसअं जो जो पदेसो सहीए मे अहिरुइदो तं तं आलिहिदुकामो भवे।

असंशयं यो यः प्रदेशः सख्या मेऽभिरुचितस्तं तमालिखितुकामो भवेत्।

राजा—श्रूयताम्।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम्॥ १७॥

विदूषकः—(आत्मगतं) जह अहं देक्खामि पूरिदव्वं णेण चित्त-फलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं।

(आत्मगतं) यथाहं पश्यामि पूरितव्यमनेन चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः।

भवान् नदीमतिक्रम्य सत्यं मृगतृष्णिकां संक्रान्तः। भो वयस्य अपरं किमत्र लिखितव्यम्। असंशयं यो यः प्रदेशः अभिरुचितः तं तमालिखितुकामो भवेत्। **कार्या सैकतेति**॥ गौरीगुरोः हिमाद्रेः पादाः पर्यन्तपर्वताः। कृष्णमृगस्य कृष्णसारस्य शृङ्गे, वामनयनं स्वकीयं सव्यनेत्रं, कण्डूयमानां मृगीं निर्मातुं लिखितुं, इच्छामि वाञ्छामि। अत्र स्त्रीजातेर्वामभागस्य मन्मथकथा-धिष्ठानत्वात् वामनयनमित्युक्तम्। चित्रे कण्डूयां कर्तुमशक्यत्वात् इच्छामी-त्युक्तम्। अयि, नूनमनेन पूरितव्यं चित्रफलकं लम्बकूर्चानां तापसानां

राजा—वयस्य, अन्यच्च शकुन्तलायाः प्रसाधनमभिमतमत्र विस्मृतमस्माभिः ।

विदूषकः—किं विअ । किमिव ।

सानुमती—वणवासस्स सोउमारस्स अ जं सरिसं भविस्सदि ।
वनवासस्य सौकुमार्यस्य च यत्सदृशं भविष्यति ।

राजा—

कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो, किं णु खु तत्तहोदी रत्तकुवलअपल्लवसोहिणा अग्गहत्थेण मुहं आवरिअ चइदचइदा विअ ठिआ । (सावधानं निरूप्य) आ, एसो दासीए पुत्तो कुसुमरसपाडच्चरो तत्तहोदीए वअणं अदिलङ्घेदि महुअरो ।

भोः, किं नु खलु तत्रभवती रक्तकुवलयपल्लवशोभिनाग्रहस्तेन मुखमावृत्य चकितचकितेव स्थिता । (सावधानं निरूप्य) आः, एष दास्याः पुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनमतिलङ्घते मधुकरः ।

राजा—ननु वार्यतामेष दुष्टः ।

सार्थेन । किमिव । वनवासस्य च सौकुमार्यस्य च यत्सदृशं तद्भविष्यति । **कृतं न कर्णेति** ॥ कर्णे अर्पितं न्यस्तं बन्धनं वृन्तं यस्य तत्तथोक्तम् । वाशब्दः समुच्चये । भो किं नु खलु तत्रभवती रक्ताशोकदलशोभिना अग्रहस्तेन मुखमावृत्य चकितचकितेव स्थिता । आः इति कोपे निपातः । एष दास्याः पुत्रः कुसुमपाटच्चरः तत्रभवत्या वदनमतिलङ्घते दुष्टमधुकरः ।

विदूषकः—भवं एव्व अविणीदाणुसासी इमस्स वारणे पहविस्सदि ।

भवानेवाविनीतानुशासी अस्य वारणे प्रभविष्यति ।

राजा—युज्यते । अयि भोः कुसुमलताप्रियातिथे, किमत्र परिपतनखेदमनुभवसि ।

एषा कुसुमनिषण्णा तृषितापि सती भवन्तमनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति ॥

सानुमती—अज्ज क्खु अभिजादं वारिदो एसो ।

अद्य खल्वभिजातं वारित एषः ।

विदूषकः—पडिसिद्धा वि वामा खु एसा जादी ।

प्रतिषिद्धापि वामा खल्वेषा जातिः ।

राजा—एवं भोः न मे शासने तिष्ठसि । श्रूयतां तर्हि संप्रति ।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयमेव रतोत्सवेषु ।
बिम्बाधरं स्पृशसि चेद्भ्रमर प्रियाया-
स्त्वां कारयामि कमलोदरबन्धनस्थम् ॥ २० ॥

विदूषकः—एव्वं तिक्खदण्डस्स किं ण भाइस्सदि । (प्रहस्य, आत्मगतं) एसो दाणिं उम्मत्तो । अहं पि एदस्स संसग्गेण ईरिसो ह्मि संवुत्तो । (प्रकाशं) भो, चित्तं क्खु एदं ।

भवानेवाविनीतानुशासी अस्य वारणे प्रभविष्यति । **एषा कुसुमेति** ॥ स्पष्टः । अद्य खल्वभिजातं वारित एषः । प्रतिषिद्धापि वामा खल्वेषा जातिः । **अक्लिष्टेत्यादि** ॥ स्पष्टः । एवं भो इत्यादि कमलोदरबन्धनस्थमित्यन्तेन वाक्येन तर्जनस्य गम्यमानत्वात् द्युतिर्नाम संध्यङ्ग-

एवं तीक्ष्णदण्डस्य किं न भेष्यति । (प्रहस्य, आत्मगतं) एष इदानीमुन्मत्तः । अहमप्येतस्य संसर्गेणेदृशोऽस्मि संवृत्तः । (प्रकाशं) भोः, चित्रं खल्वेतत् ।

राजा—कथं चित्रम् ।

सानुमती—अहं पि दाणिं दाव अणवगदत्था, किं उण जहालिहिदाणुभावी एसो ।

अहमपीदानीं तावदनवगतार्था, किं पुनर्यथालिखितानुभाव्येषः ।

राजा—वयस्य, किमिदमनुष्ठितं पौरोभाग्यम् ।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥

(इति बाष्पं विहरति ।)

सानुमती—पुव्वावरविरोही अपुव्वो एसो विहाणमग्गो ।

पूर्वापरविरोध्यपूर्व एष विधानमार्गः ।

राजा—वयस्य, कथमेवमविश्रान्तदुःखमनुभवामि ।

प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः ।
बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ २२ ॥

मुक्तम् । यथोक्तं—तर्जनोद्वेजने द्युतिरिति । एवं तीक्ष्णदण्डस्य न भेष्यति । अत्र काकुरनुसंधेया । तिक्खदण्डस्स ण बिभेइस्सदीत्यत्र प्राकृते क्वचित् असादेरिति पञ्चमीस्थाने षष्ठी । एष इदानीमुन्मत्तः । अहमप्येतत्संसर्गेण ईदृशोऽस्मि संवृत्तः । चित्रं खल्वेतत् । अहमपीदानीं तावदनवगतार्था । किं पुनर्यथालिखितानुभाव्येषः । यथालिखितं शकुन्तलामनुसृत्यानुभवति ध्यायतीति यथालिखितानुभावी । पौरोभाग्यं, पुरोभागी दोषैकदर्शी दुष्ट इत्यर्थः, तस्य कर्म । 'गुणवचनब्राह्मणादिभ्यः कर्मणि च' इति ष्यञ् । 'नस्तद्धिते' इति टिलोपः । **दर्शनेति** ॥ स्पष्टः । पूर्वापरविरोधी अपूर्व एष विधानमार्गः । **प्रजागरादिति** ॥

सानुमती—सव्वहा पमज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए ।

सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।

(प्रविश्य)

चतुरिका—जेदु जेदु भट्टा । वण्णिआकरण्डअं गेण्हिअ इदोमुहं पत्थिदम्हि ।

जयतु जयतु भर्ता । वर्णिकाकरण्डं गृहीत्वेतोमुखं प्रस्थितास्मि ।

राजा—किं च ।

चतुरिका—सो मे हत्थादो अन्तरा तरलिआदुदीआए देवीए वसुमदीए—अहं एव्व एदं अज्जउत्तस्स उवणइस्सं त्ति सबळक्कारं गहीदो ।

स मे हस्तादन्तरा तरलिकाद्वितीयया देव्या वसुमत्या—अहमेवैनमार्यपुत्रस्योपनेष्यामीति सबलात्कारं गृहीतः ।

विदूषकः—दिट्ठिआ तुमं मुक्का । दिष्ट्या त्वं मुक्ता ।

चतुरिका—जाव विडवलग्गं उत्तरीअं देवीए तरलिआ मोचेदि दाव मए णिव्वाहिदो अत्ता ।

यावद्विटपलग्नमुत्तरीयं देव्यास्तरलिका मोचयति तावन्मया निर्वाहित आत्मा ।

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च । भवानिमां प्रतिकृतिं रक्षतु ।

स्पष्टः । सर्वथा मार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः । वर्णिकाकरण्डं गृहीत्वा इतोमुखं प्रस्थितास्मि । स मे हस्तादन्तरा तरलिकाद्वितीयया देव्या वसुमत्या अहमेवैनमार्यपुत्रस्योपनेष्यामीति सबलात्कारं गृहीतः । दिष्ट्या त्वं मुक्ता । यावद्विटपलग्नमुत्तरीयकं देव्यास्तरलिका मोचयति तावन्मयाऽऽनीत

विदूषकः—अत्ताणं त्ति भणाहि । (चित्रफलकमादायोत्थाय च) जइ भवं अन्तेउरकळहादो मुञ्चीअदि तदो मं मेहप्पडिच्छन्दे पासादे सद्दावेहि ।

आत्मानमिति भण । (चित्रफलकमादायोत्थाय च) यदि भवानन्तःपुरकलहान्मुच्यते ततो मां मेघप्रतिच्छन्दे प्रासादे शब्दापय ।

[इति द्रुतपदं निष्क्रान्तः ।

सानुमती—अण्णसंकन्तहिअओ वि पढमसंभावणं अवेक्खदि ठिरसोहदो एसो दाणिं ।

अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षते स्थिरसौहृद एष इदानीम् ।

(प्रविश्य पत्रहस्ता)

प्रतीहारी— जेदु देवो । जयतु देवः ।

राजा—वेत्रवति, न खल्वन्तरा दृष्टा त्वया देवी ।

प्रतीहारी—अह इं । पत्तहत्थं मं देक्खिअ पडिणिउत्ता ।

अथ किम् । पत्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा—कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी—देव, अमच्चो विण्णवेदि । अत्थजादस्स गणणाबहुलदाए एक्कं एव्व पोरकज्जं पच्चवेक्खिदं । तं देवो पत्तारूढं पच्चक्खीकरेदु त्ति ।

आत्मा । आत्मानमिति भण । यदि भवानन्तःपुरकलहान्मुच्यते ततो मां मेघप्रतिच्छन्दे प्रासादे शब्दापय । मेघप्रतिच्छन्द इति तस्य प्रासादस्य संज्ञा । अन्यसंक्रान्तहृदयोऽपि प्रथमसंभावनामपेक्षते स्थिरसौहृद एष इदानीम् । जयतु देवः । अथ किम् । पत्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता । देव अमात्यो विज्ञापयति, अर्थजातस्य गणनाबहुलतयाद्य एकमेव पौरकार्यं

देव, अमात्यो विज्ञापयति । अर्थजातस्य गणनाबहुलतयैकमेव पौरकार्यं प्रत्यवेक्षितम् । तद्देवः पत्रारूढं प्रत्यक्षीकरोत्विति ।

राजा—इतः पत्रिकां दर्शय ।

(प्रतीहार्युपनयति ।)

राजा—(अनुवाच्य) कथम् । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसनेन विपन्नः । अनपत्यश्च किल तपस्वी । राजगामी तस्यार्थसंचय इत्येतदमात्येन लिखितम् । (सविषादं) कष्टं खल्वनपत्यता । वेत्रवति, महाधनत्वाद्बहुपत्नीकेन तत्रभवता भवितव्यम् । विचार्यतां यदि काचिदापन्नसत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी—देव, दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वुत्तपुंसवणा जाआ से सुणीअदि ।

देव, इदानीमेव साकेतस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते ।

राजा—ननु गर्भः पित्र्यं रिक्थमर्हति । गच्छ । एवममात्यं ब्रूहि ।

प्रत्यवेक्षितम् । तत्तावत् पत्रारूढं देवः प्रत्यक्षीकरोत्विति । देव, इदानीं तस्य जाया साकेतश्रेष्ठिनो दुहिता निर्वृत्तपुंसवना श्रूयते । ननु गर्भः गर्भस्थः पित्र्यं पितृसंबन्धि रिक्थं धनं दायमर्हति । अत्र पत्नीषु विद्यमानासु विभक्तस्यापुत्रस्य वित्तं पत्न्यादयो गृह्णीयुरिति 'पत्नी दुहितरश्च' इत्यादिवचनबलात् विज्ञानेश्वरेण पत्न्यादीनां धनग्रहणे प्रतिपादितमेतत् । तत्कथं पत्नीं परिहृत्य गर्भाभावे धनस्य राजगामित्वं प्रतिपादितमिति नाशङ्कनयिम् । विज्ञानेश्वरादिभ्यः पूर्वैर्धारेश्वरादिभिः—'अदायिकं राजगामि योषिद्भृत्यौर्ध्वदैहिकम् । अपास्य श्रोत्रियद्रव्यं श्रोत्रियेभ्यस्तदर्पयेत् ॥ अन्यत्र ब्राह्मणात्किंतु राजधर्मपरायणः । तत्स्त्रीणां जीवनं दद्यादेष दायविधिः स्मृतः ॥' इति अपुत्रकधनस्य राजगा-

प्रतीहारी—जं देवो आणवेदि । यद्देव आज्ञापयति । [इति प्रस्थिता ।

राजा—एहि तावत् ।

प्रतीहारी—इअम्हि । इयमस्मि ।

राजा—किमनेन संततिरस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥ २३ ॥

प्रतीहारी—एव्वं णाम घोसइदव्वं । (निष्क्रम्य पुनः प्रविश्य) काले पविट्ठं विअ अहिणन्दिदं देवस्स सासणम् ।

एवं नाम घोषयितव्यम् । (निष्क्रम्य पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम् ।

राजा—(दीर्घमुष्णं च निःश्वस्य) एवं भोः संततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने संपदः परमुपतिष्ठन्ति । ममाप्यन्ते पुरुवंशश्रिय एष एव वृत्तान्तः ।

मित्वं प्रतिपादितम् । अतस्तदानींतनेन कविना तद्व्याख्यानुसारेण इत्थमुक्तमित्यनुसंधेयम् । तद्व्याख्यानं च—अदायिकं न विद्यते दायी यस्य तत् अदायिकं अपुत्रकमित्यर्थः । तद्धनं राजगामि राज्ञः स्वं भवति । योषिद्भृत्यौर्ध्वदैहिकमपास्य तत्पत्नीनामशनाच्छादनोपयुक्तं धनिनः श्राद्धाद्युपयुक्तं धनं च परिहृत्यान्यद्राजगामि भवतीति । यद्देव आज्ञापयति । इयमस्मि । **येन येनेत्यादि** ॥ प्रजा जनाः येन स्निग्धेन स्नेहवता बन्धुना पितापुत्रादिना वियुज्यन्ते वियुक्ता भवन्ति । तासां वियुक्तानां स दुष्यन्तः पापं विना बन्धुः । यस्य पिता नास्ति तस्य पिता । यस्य पुत्रो नास्ति तस्य पुत्रः । यस्य भ्राता नास्ति तस्य भ्रातेति । घुष्यतां घोषणं क्रियताम् । पटहवाद्यपुरस्सरं नगरे प्रकाश्यतामित्यर्थः । पापादृत इत्यनेन यस्याः पतिर्नास्ति तस्याः पतिर्नाहम् । किंतु पुत्रादिवत्पोषकत्वादहमेव कर्तेत्यभिप्रायो गम्यते । एवं नाम घोषयितव्यम् । अत्र काकुरनुसंधेया ।

प्रतीहारी—पडिहदं अमङ्गळम् । प्रतिहतममङ्गलम् ।

राजा—धिङ्मामुपस्थितश्रेयोऽवमानिनम् ।

सानुमती—असंसअं सहिं एव्व हिअए करिअ णिन्दिदो णेण अप्पा ।

असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा ।

राजा—

संरोपितेऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा ।
कल्पिष्यमाणा महते फलाय
वसुंधरा काल इवोप्तबीजा ॥ २४ ॥

सानुमती—अपरिच्छिण्णा दाणिं दे संददी भविस्सदि ।

अपरिछिन्नेदानीं ते संततिर्भविष्यति ।

चतुरिका—(जनान्तिकं) अए, इमिणा सत्थवाहवुत्तन्तेण विमणाअदि भट्टा । णं अस्सासेदुं मेहप्पडिच्छन्दादो अज्जमाढव्वं गेण्हिअ आअच्छामि ।

(जनान्तिकं) अये, अनेन सार्थवाहवृत्तान्तेन विमनायते भर्ता । एनमाश्वासयितुं मेघप्रतिच्छन्दादार्यमाढव्यं गृहीत्वागच्छामि ।

काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम् । प्रतिहतममङ्गलम् । असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेनात्मा । **संरोपित इति** ॥ आत्मनि स्वस्मिन् संरोपिते गुप्ते सति । यस्मादात्मैव पत्न्यां जायते तस्मात् आत्मनि संरोपित इत्युक्तम् । तथा च श्रुतिः—"अङ्गादङ्गात्संभवसि हृदयादधिजायसे" इति । अपरिच्छिन्ना इदानीं संततिर्भविष्यति । अनेन सार्थवाहवृत्तान्तेन विमनायते भर्ता । त्वं गत्वा मेघप्रतिच्छन्दादार्यं माण्डव्यं गृहीत्वा आगच्छ ।

प्रतीहारी—सुट्ठु भणासि । सुष्ठु भणसि ।

[इति निष्क्रान्ता चतुरिका ।

राजा—अहो दुष्यन्तस्य संशयमारूढाः पिण्डभाजः । कुतः ।

अस्मात्परं बत यथाश्रुति संभृतानि
को नः कुले निवपनानि करिष्यतीति ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

[इति मोहमुपगतः ।

प्रतीहारी—(ससंभ्रममवलोक्य) समस्ससदु भट्टा । समाश्वसितु भर्ता ।

सानुमती—हद्धी हद्धी । सदि क्खु दीवे व्ववहाणदोसेण एसो अन्धआरं अणुहोदि । अहं दाणिं एव्व णं णिव्वुदं करेमि । अहवा सुदं मए सउन्दलं समस्ससअन्तीए महेन्दजणणीए मुहादो—जण्णभाओस्सुआ देवा एव्व तह अणुचिट्ठिस्सन्ति, जह तुमं धम्मपदिणिं अइरेण भट्टा अहिणन्दिस्सदि त्ति । ता जुत्तं एदं कालं पडिपालेदुं । जाव इमिणा वुत्तन्तेण पिअसहिं समस्सासेमि ।

सुष्ठु भणसि । **अस्मात्परमिति** ॥ धौतमश्रु येन तत् तथोक्तं, तस्मात् शेषमवशिष्टम् । आश्वसितु भर्ता । विद्यमानेऽपि दीपे व्यवधानदोषेण एषोऽन्धकारमनुभवति । अहमिदानीमेव एनं निर्वृतं करिष्यामि । अथवा श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखात्—यज्ञभागपर्युत्सुका देवा एव तथा अनुष्ठास्यन्ति, यथा त्वां धर्मपत्नीमचिरेण भर्ताऽभिनन्दयिष्यतीति । अत्राप्तवचनेन भाविकार्यस्य ज्ञातत्वात् प्ररोचनं नाम संध्यङ्गमुक्तम् । 'यथातदर्शनाद्भाविदर्शनं सा प्ररोचना' इति । तस्माद्युक्त-

हा धिक् हा धिक् । सति खलु दीपे व्यवधानदोषेणैषोऽन्धकार-मनुभवति । अहमिदानीमेवैनं निर्वृतं करोमि । अथवा श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखात्—यज्ञभागोत्सुका देवा एव तथानुष्ठास्यन्ति यथा त्वां धर्मपत्नीमचिरेण भर्ताभिनन्दिष्यतीति । तद्युक्तमेतं कालं प्रतिपालयितुम् । यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ।

[इत्युद्भ्रान्तकेन निष्क्रान्ता ।

(नेपथ्ये)

अब्बह्मण्णम् अब्बह्मण्णम् । अब्रह्मण्यम् अब्रह्मण्यम् ।

राजा—(प्रत्यागतचेतनः कर्णं दत्त्वा)

अये, माढव्यस्येवार्तस्वरः । कः कोऽत्र भोः ।

(प्रविश्य)

चतुरिका—(ससंभ्रमं) परित्ताअदु देवो संसअगदं वअस्सम् ।

(ससंभ्रमं) परित्रायतां देवः संशयगतं वयस्यम् ।

राजा—केनात्तगन्धो माणवकः ।

चतुरिका—देव, अदिट्ठरूवेण केण वि सत्तेण अक्कमिअ मेहप्पडिच्छन्दस्स पासादस्स अग्गभूमिं आरोविदो ।

देव, अदृष्टरूपेण केनापि सत्त्वेनाक्रम्य मेघप्रतिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः ।

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः ।

अथवा ।

मेतं कालं प्रतिपालयितुम् । अनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि । उद्भ्रान्तेन उद्भ्रमणेन आकाशं प्रत्युद्गमनेनेत्यर्थः । अब्रह्मण्यं नाम रक्षकं प्रति वध्यस्याक्रोशः । 'अवध्योक्तावब्रह्मण्यम्' इति रचयेदिति । परित्रायतां भर्ता संशयगतं वयस्यम् । देव, अदृष्टरूपेण केनापि सत्त्वेनाक्रम्य

अहन्यहन्यात्मन एवताव-
ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

(नेपथ्ये)

भो वअस्स, अविहा अविहा । भो वयस्य, अविहा अविहा ।

राजा — (गतिभेदेन परिक्रामन्) सखे, न भेतव्यं, न भेतव्यम् !

(नेपथ्ये)

(पुनस्तदेव पठित्वा) कहं ण भाइस्सं । एसो मं को वि पच्चा अवणदसिरोहरं इक्खुं विअ तिक्खभङ्गं करेदि ।

(पुनस्तदेव पठित्वा) कथं न भेष्यामि । एष मां कोऽपि पश्चादवनतशिरोधरमिक्षुमिव तीक्ष्णभङ्गं करोति ।

राजा—(सदृष्टिक्षेपं) धनुस्तावत् ।

मेघप्रतिच्छन्दस्य प्रासादस्याग्रभूमिमारोपितः । मा तावत् । मेति निपातो वारणे । विदूषकप्रसङ्गस्तावदास्ताम् । ममापीत्यनेन आत्मनो निर्दुष्टता गम्यते । उत्थायेत्यादिना अभिभूयन्ते गृहा इत्यन्तेन संरम्भस्य गम्यमानत्वात् विरोधनं नाम संध्यङ्गमुक्तम् । संरम्भाद्वा विरोधनमिति । अथवेति पक्षान्तरे । अहन्यहनि आत्मन एव स्वस्यैव प्रमादेन अनवधानतया प्राप्तं स्खलितं दुराचरणं तावत् साकल्येन ज्ञातुं न शक्यम् । प्रजासु जनेषु केन पथा सता वा असता वा मार्गेण कः प्रयाति चरतीत्यशेषतः साकल्येन वेदितुं ज्ञातुं शक्तिः सामर्थ्यमस्ति । अस्तीत्यत्र काकुरनुसंधेया । न केवलं स्वदोषादेव, प्रजादोषादपि राज्ञः अनर्था भवन्तीत्यभिप्रायः । अविहेत्याक्रोशे । गतिभेदेन गत्यन्तरेण त्वरितगमनेनेत्यर्थः । अत्रभवन् कथं न बिभेमि । एष मां कोऽपि पश्चादवनतशिरोधरमिक्षुमिव तीक्ष्णभङ्गं करोति । अत्र हिंसाया गम्यमानत्वात् विद्रव इति संध्यङ्गमुक्तम् । 'विद्रवः कथ्यते बन्धुवधसंताडनादिकः' इति । भर्तः,

(प्रविश्य शार्ङ्गहस्ता)

यवनी—भट्टा, इदं सरासणं हत्थावावसहिदं ।

भर्तः, इदं शरासनं हस्तावापसहितम् ।

[राजा सशरं धनुरादत्ते ।

(नेपथ्ये)

एष त्वामभिनवकण्ठशोणितार्थी
शार्दूलः पशुमिव हन्मि वेष्टमानम् ।
आर्तानां भयमपनेतुमात्तधन्वा
दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २७ ॥

राजा—(सरोषं) कथं मामेवोद्दिशति । तिष्ठ कुणपाशन, न त्वमिदानीं भविष्यसि । (शार्ङ्गमारोप्य) वेत्रवति, सोपानमार्गमादेशय ।

प्रतीहारी—इदो इदो देवो ।

इत इतो देवः ।

(सर्वे सत्वरमुपसर्पन्ति ।)

राजा—(समन्ताद्विलोक्य) शून्यं खल्विदम् ।

इदं शरासनं हस्तावापसहितम् । हस्तावापो नाम ज्याघातवारणं गोधाचर्मोच्यते । **एष त्वामिति** ॥ वेष्टमानं लुठन्तम् । शरणं भवतु रक्षको भवतु नाम । अत्र महाधीरस्य दुष्यन्तस्य नामग्रहणाधिक्षेपाद्द्रव इति संध्यङ्गमुक्तं भवति । 'द्रव इत्युच्यते तज्ज्ञैस्तिरस्कारो महात्मनाम्' इति । अत्रैवं महान्तं दुष्यन्तमधिक्षिपता मातलिना आत्मश्लाघाकरणाद्विचलनं नाम संध्यङ्गमुक्तम् । 'विकत्थनाद्विचलनम्' इति । अत्रैकस्मिन् उदाहरणे कथमङ्गद्वयविधानामिति न शङ्कनीयम् । 'एकस्य बहुशो वा स्यादनेकस्य सहापि वा' इति वचनात् । कथं मामित्यादिना न त्वमिदानीं भविष्यसीत्यन्तेन दोषकथनात् संफेटो नाम संध्यङ्गमुक्तम् । 'संफेटः स

(नेपथ्ये)

अविहा अविहा। अहं अत्तभवन्तं पेक्खामि। तुमं मं ण पेक्खसि। बिडालगहीदो मूसओ विअ णिरासो म्हि जीविदे संवुत्तो।

अविहा अविहा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। बिडालगृहीतो मूषिक इव निराशोऽस्मि जीविते संवृत्तः।

राजा—भोस्तिरस्करिणीगर्वित, मदीयमस्त्रं त्वां द्रक्ष्यति। एष तमिषुं संदधे,

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षति च द्विजम्।
हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः॥ २८॥

[इत्यस्त्रं संधत्ते।

(ततः प्रविशति विदूषकमुत्सृज्य मातलिः।)

मातलिः—राजन्,

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यतामिदम्।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः॥ २९॥

हि विज्ञेयो यद्दोषपरुषं वचः' इति। अविहा अविहा। अहमत्रभवन्तं पश्यामि। त्वं मां न पश्यसि। बिडालगृहीतो मूषिक इव निराशोऽस्मि जीविते संवृत्तः। मूसयो इत्यत्र मूषिकविभीतकेत्यादिना इकारस्यात्वम्। **यो हनिष्यतीति॥** स्पष्टः। भोस्तिरस्करिणीत्यादिना वर्जयत्यप इत्यन्तेन दुष्यन्तेन स्वशक्तिकथनात् व्यवसाय इति संध्यङ्गमुक्तम्। 'व्यवसायः स्वशक्तितः' इति। **कृताः शरव्या इति॥** स्पष्टम्। अत्र सुहृज्जने प्रसादसौम्यानि चक्षूंषि पतन्ति। दारुणाः शरा न पतन्तीत्यनेन सान्त्वनेन दुष्कृतविरोधशमनाच्छक्तिरिति संध्यङ्गमुक्तम्। विरोध-

राजा—(अस्त्रमुपसंहरन्) अये, मातलिः। स्वागतं महेन्द्रसारथे।

(प्रविश्य)

विदूषकः—अहं जेण इट्ठिपसुमारं मारिदो सो इमिणा साअदेण अहिणन्दीअदि।

अहं येनेष्टिपशुमारं मारितः सोऽनेन स्वागतेनाभिनन्द्यते।

मातलिः—(सस्मितं) आयुष्मन्, श्रूयतां यदस्मि हरिणा भवत्सकाशं प्रेषितः।

राजा—अवहितोऽस्मि।

मातलिः—अस्ति कालनेमिप्रसूतिर्दुर्जयो नाम दानवगणः।

राजा—अस्ति। श्रुतपूर्वं मया नारदात्।

मातलिः—

सख्युस्ते स किल शतक्रतोरजय्य-
स्तस्य त्वं रणशिरसि स्मृतोऽसि हन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-
स्तन्नैशं तिमिरमपाकरोति चन्द्रः॥ ३०॥

स भवानात्तशस्त्र एव इदानीमैन्द्रं रथमारुह्य विजयाय प्रतिष्ठताम्।

शमनाच्छक्तिरिति। अहं येनेष्टिपशुमारं मारितः सोऽनेन राज्ञा स्वागतेनाभिनन्द्यते। इष्टिपशुमारं मारित इत्यत्र 'उपमाने कर्मणि च' इति णमुल्। कषादित्वादनुप्रयोगः। **सख्युस्ते स इति**॥ स्पष्टम्। अत्र दुर्जयानपि राक्षसान् हन्तुं त्वमेव समर्थ इत्यनेन दुष्यन्तशौर्यमहत्त्वस्य कीर्तितत्वात् प्रसङ्गो नाम संध्यङ्गमुक्तम्। 'गुरुकीर्तनं प्रसङ्ग' इति। अत्रैव असुरविजयप्रयाणस्य क्रमेण सपुत्रशकुन्तलाप्राप्तिहेतुत्वादाधानं नाम संध्यङ्गमुक्तम्। 'आधानं कार्य-

राजा—अनुगृहीतोऽस्म्यनया मघवतः संभावनया । अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम् ।

मातलिः—तदपि कथ्यते । किंनिमित्तादपि मनःसंतापादायुष्मान्मया विक्लवो दृष्टः । पश्चात्कोपयितुमायुष्मन्तं तथा कृतवानस्मि । कुतः ।

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणं कुरुते ।
प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—युक्तमनुष्ठितं भवद्भिः । (जनान्तिकं) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्वचनादमात्यमार्यपिशुनं ब्रूहि ।

त्वन्मतिः केवला तावत्परिपालयतु प्रजाः ।
अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ॥ ३२ ॥ इति ।

विदूषकः—जं भवं आणवेदि । यद्भवानाज्ञापयति । [इति निष्क्रान्तः ।

मातलिः—आयुष्मान्रथमारोहतु ।

(राजा रथाधिरोहणं नाटयति ।)

(इति निष्क्रान्ताः सर्वे ।)

इति षष्ठोऽङ्कः ।

संग्रह' इति । **ज्वलतीति** ॥ विप्रकृतः अपकृतः पन्नगः फणं कुरुते दशतीत्यर्थः । जनो हि प्रायः कोपात् स्वं महिमानं प्रतिपद्यते । अथ माण्डव्यमित्यादि प्रतिपद्यते हि जन इत्यन्तेन दुष्यन्तवैक्लव्यशमनार्थं मातलिकल्पितस्य विदूषकग्रहणरूपव्याजस्य प्रतीतेः छद्मं नाम संध्यङ्गमुक्तम् । 'छद्मं स्याद्व्याजकल्पितम्' इति । **त्वन्मतिरिति** ॥ स्पष्टम् । यद्भवानाज्ञापयति ॥

॥ इति षष्ठोऽङ्कः ॥

॥ सप्तमोऽङ्कः ॥

(ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च ।)

राजा—मातले, अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषा-
दनुपयुक्तमिवात्मानं समर्थये ।

मातलिः—(सस्मितं) आयुष्मन्, उभयमप्यपरितोषं समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यपदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ॥१॥

राजा—मातले, मा मैवम् । स मनोरथानामप्यभूमिर्वि-
सर्जनावसरसत्कारः । मम हि दिवौकसां समक्षमर्धासनोप-
वेशितस्य,

अन्तर्गतप्रार्थनमन्तिकस्थं जयन्तमुद्वीक्ष्य कृतस्मितेन ।
आमृष्टवक्षोहरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा ॥ २ ॥

मातलिः—किमिव नामायुष्मानमरेश्वरान्नार्हति । पश्य ।

॥ अथ सप्तमोऽङ्कः ॥

कविरिदानीमङ्कान्तरमारभते—**ततः प्रविशतीति** ॥ उभयमप्य-
परितोषम् भवानब्रवीत् । द्वावप्यन्योन्यमपरितुष्टावित्यर्थः । **प्रथमोपकृत-
मिति** ॥ मरुत्वतः इन्द्रस्य प्रतिपत्त्या संभावनया प्रथमोपकृतिं राक्षसजयरूपं
पूर्वोपकारम् । सोऽपि मरुत्वानपि अपदानेन कृतेन कर्मणा विस्मितः सत्क्रिया-
गुणान् संभावनादिविशेषान् न गणयति, न संख्यायति, न बहुमन्यत इत्यर्थः।
मनोरथानामप्यभूमिः अविषय इत्यर्थः । **अन्तर्गत इति** ॥ स्पष्टः ।

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।
तव शरैरधुना नतपर्वभिः पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—मा मैवम् । अत्र खलु शतक्रतोरेव महिमा स्तुत्यः । कुतः,

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
संभावनागुणमवेहि तमीश्वराणाम् ।
किं वाऽभविष्यदरुणस्तमसां विभेत्ता
तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ ४ ॥

मातलिः—सदृशमेवैतत् । (स्तोकमन्तरमतीत्य) आयुष्मन्, इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां वर्णैरमी कल्पलतांशुकेषु ।
संचिन्त्य गीतक्षममर्थबन्धं दिवौकसस्त्वच्चरितं लिखन्ति ॥५॥

सुखपरस्येति ॥ अधुना इदानीम् आनतपर्वभिः आनतानि आसन्नानि पर्वाणि ग्रन्थयो येषां तैः शरैः । पुरा पुरुषकेसरिणः नृसिंहस्य नतानि मग्नानि पर्वाणि अङ्गुलिसंधयो येषां तैः नखैश्च । दानवा एव कण्टकाः क्षुद्रशात्रवः उद्धृता यस्मिन्कर्मणि तत्तथोक्तम् । कृतं विरचितं त्रिदिवं स्वर्गं पश्यावलोकयेति संबन्धः । अथवा त्रिदिवमुद्धृतदानवकण्टकं कृतमित्यन्वयः । त्रिदिवशब्दस्य नपुंसकत्वमुक्तम्—'स्वः स्वर्गः सुरसद्म त्रिदिवादासस्त्रिविष्टपम् । त्रिदिवं' इति ॥ **सिध्यन्तीति** ॥ नियोज्याः प्रेष्याः महत्स्वपि गुरुष्वपि कर्मसु क्रियासु सिध्यन्ति साधयन्तीति यत् तदीश्वराणां प्रभूणां संभावनागुणं सत्कारविशेषमवेहि । अत्र दृष्टान्तमाह—अरुणः अनूरुः तमसां तिमिराणां विभेत्ता अभविष्यत् किं वा । किंवेति प्रश्ने । सहस्रकिरणः तमनूरुं धुर्यग्रे पुरोभागे नाकरिष्यच्चेत् । 'लिङ्-निमित्ते लृङ् क्रियातिपत्तौ' इति लृङ् । सदृशमेवैतत् । **विच्छित्तिशेषैरिति** ॥ अमी दिवौकसो देवाः गीतक्षमं गानयोग्यं सुकुमारमित्यर्थः । अर्थो

राजा—मातले, असुरसंप्रहारोत्सुकेन पूर्वेद्युर्दिवमधिरोहता न लक्षितो मया स्वर्गमार्गः। कतमस्मिन्मरुतां पथि वर्तामहे।

मातलिः—

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।
तस्य द्वितीयहरिविक्रमनिस्तमस्कं
वायोरिमं परिवहस्य वदन्ति मार्गम् ॥ ६ ॥

राजा—मातले, अतः खलु सबाह्यकरणो ममान्तरात्मा प्रसीदति। (रथाङ्गमवलोक्य) मेघपदवीमवतीर्णौ स्वः।

बध्यतेऽस्मिन्निति अर्थबन्धः। पदं संचिन्त्य विचार्य कल्पलतांशुकेषु। कल्पलतासु अंशुकाभरणादीनि विद्यन्त इति प्रसिद्धिः। सुरसुन्दरीणां विच्छित्तिशेषैः विच्छित्तेः शेषैः अवशिष्टैः वर्णैः कुङ्कुमकस्तूरिकादिवर्णकैः त्वच्चरितं तवापदानं लिखन्ति। विच्छित्तिर्नाम लेपानादरेण स्तोकादानम्। रम्याणामपि अलङ्कारकुसुमालेपवाससामनादरेण स्वल्पानां न्यासो विच्छित्तिरुच्यत इति वचनात्। **त्रिस्रोतसमिति** ॥ यो वायुः। गगनं प्रतिष्ठा आस्पदं यस्यास्ताम्। त्रिस्रोतसं मन्दाकिनीमित्यर्थः। ज्योतींषि सप्तर्षिधिष्ण्यानि। प्रविभक्ता असंकीर्णाः रश्मयस्तेजांसि यस्मिन्कर्मणि तत्तथोक्तम्। वर्तयति संचारयति। द्वितीयेन हरेर्विक्रमेण पादन्यासेन निस्तमस्कं निर्दोषं तस्य परिवहस्य वायोः मार्गं पन्थानमिमं गृणन्ति आमनन्ति। परिवहो नाम स्वर्गङ्गासप्तर्षिमण्डलप्रवर्तकः षष्ठो वायुस्कन्धः। यथोक्तं—'आवहः प्रवहश्चैव संवहश्चोद्वहस्तथा। विवहाख्यः परिवहः परावह इति क्रमात् ॥ सप्तैते मारुतस्कन्धा महर्षिभिरुदीरिताः। आवहो वर्तयेद्वायुर्मेघोल्कावृष्टिविद्युतः ॥ वर्तयेत्प्रवहश्चाथ तथा मार्ताण्डमण्डलम्। संवहो मारुतस्कन्धस्तथा शीतांशुमण्डलम् ॥ वर्तयेदुद्वहश्चापि तथा नक्षत्रमण्डलम्। पञ्चमो विवहाख्यस्तु तथा च ग्रहमण्डलम् ॥ सप्तर्षिमण्डलं स्वर्गं षष्ठः

मातलिः—कथमवगम्यते ।

राजा—

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-
हरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥ ७ ॥

मातलिः—क्षणादायुष्मान्स्वाधिकारभूमौ वर्तिष्यते ।

राजा—(अधोऽवलोक्य) वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथाहि ।

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः ।
संतानैस्तनुभावनष्टसलिला व्यक्तिं व्रजन्त्यापगाः
केनाप्युत्क्षिपतेव मर्त्यभुवनं मत्पार्श्वमानीयते ॥ ८ ॥

परिवहस्तथा । परावहस्तथा वायुर्वर्तयेद्ध्रुवमण्डलम् ॥' **अयमरविवरेभ्य इति** ॥ शीकरैः अम्बुकणैः क्लिन्ना नेमिः प्रधिर्यस्य स तथोक्तः । हेतुगर्भमिदं विशेषणम् । अयं रथः अरविवरेभ्यः अराणां नेम्यवष्टम्भदण्डाकारकचक्रावयवानां विवरेभ्यः अन्तरालप्रदेशेभ्यः निष्पतद्भिर्निर्गच्छद्भिः । चातकैः मेघोपजीविपक्षिविशेषैः । अचिरभासां विद्युतां तेजसा प्रभया अनुलिप्तैः रूषितैः हरिभिरश्वैश्च । वारिगर्भोदराणां वारि गर्भे येषां तानि उदराणि येषां तेषाम् । घनानां मेघानाम् । उपरि ऊर्ध्वभागे गतं गमनम् । भावे निष्ठा । पिशुनयति सूचयति । आत्माधिष्ठानभूमौ मनुष्यलोके । **शैलानामिति** ॥ उन्मज्जताम् उद्गच्छतां शैलानां शिखरात् शृङ्गात् मेदिनी अवरोहतीव । अतिदूरतया ये शैलाः महीतलसमा दृष्टाः पश्चात् किंचित्संनिकृष्टतया शिखरादिव्यक्तिः

मातलिः—साधु दृष्टम् । (सबहुमानमवलोक्य ।) अहो, उदग्ररमणीया पृथिवी ।

राजा—मातले, कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिष्यन्दी सांध्य इव मेघपरिघः सानुमानालोक्यते ।

मातलिः—आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतः परं तपस्विनां सिद्धिक्षेत्रम् । पश्य ।

स्वायंभुवान्मरीचेर्यः प्रबभूव प्रजापतिः ।
सुरासुरगुरुः सोऽस्मिन् सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

मातलिः—प्रथमः कल्पः । [नाट्येनावतीर्णौ ।

तेषामुन्मज्जत्तया पृथग्भूततया दृष्टत्वात् भूमेरवतरणं च । पादपा वृक्षाः स्कन्धोदयात् प्रकाण्डाविर्भावात् पर्णाभ्यन्तरलीनतां विजहति त्यजन्ति । तनुभावनष्टसलिलाः तनुभावेन तनुत्वेन नष्टमदृष्टं सलिलं यासां तास्तथोक्ताः । आपगा नद्यः संतानात् जलविस्तारात् व्यक्तिं स्फुटत्वं व्रजन्ति । उत्क्षिपता उन्नमयता केनापि पुरुषेण मर्त्यभुवनं मर्त्यलोकः मत्पार्श्वं मत्समीपम् आनीयत इव प्राप्यत इव । वेगादवतरतामीदृशी प्रतिपत्तिरुत्पद्यत इति भावः । **स्वायंभुवादिति** ॥ स्वायंभुवात् ब्रह्मसूनोः । स्वयंभुवोऽपत्यं पुमान् स्वायंभुवः । 'ओर्गुण' इत्यत्र 'संज्ञापूर्वको विधिरनित्य' इति गुणस्याभावादुवङादेशः । मरीचेः पुत्रः प्रजापतिः प्रबभूव उद्भूतः । सुरासुरगुरुः कश्यप इत्यर्थः । तस्मिन् हेमकूटे । सपत्नीकः पत्न्या अदित्या सह वर्तत इति स तथोक्तः । तपस्यति तपश्चरति । 'कर्मणो रोमन्थतपोभ्यां वर्तिचरोः' इति क्यप् । अनतिक्रमणीयानि अनुल्लङ्घनीयानि । श्रेयांसि शुभानि । अत्र

राजा—(सविस्मयं)

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया निरुन्धत-
स्तवावतीर्णोऽपि न लक्ष्यते रथः ॥ १० ॥

मातलिः—एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा—मातले, कतमस्मिन्प्रदेशे मारीचाश्रमः ।

मातलिः—(हस्तेन दर्शयन्)

वल्मीकार्धनिमग्नमूर्तिरुरसा संदष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसंपीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ॥ ११ ॥

श्रेयांसि कश्यपनमस्कारादीनि । प्रथमः कल्पः, मुख्यः पक्षः । **उपोढेति** ॥ निरुन्धतः निगृह्णतः । तव रथः अवतीर्णोऽपि महीतलं प्राप्तोऽपि । न लक्ष्यते, अवतीर्ण इति न ज्ञायते । अत्र हेतुमाह—रथाङ्गनेमयः यत उपोढशब्दाः प्राप्तध्वनयो न भवन्ति । रजश्च यतः प्रवर्तमानं सत् न दृश्यते । तस्मादिति संबन्धः । एतद्द्वयं कुत इति चेत् । अभूतलस्पर्शतया हेतुनेत्यवगन्तव्यम् । शतक्रतोः इन्द्रस्य आयुष्मतस्तव च विशेषो भेदः एतावानेव । भूतलस्पर्श-राहित्यं भूतलस्पर्शश्चेत्यर्थः । **वल्मीकार्धेत्यादि** ॥ वल्मीके अर्धं निमग्ना मूर्तिः कायो यस्य स तथोक्तः । योगासिकायां पश्चादुत्पन्नेन वल्मीकेन अर्धा-वृतशरीर इत्यर्थः । संदष्टसर्पत्वचा आश्लिष्टनिर्मोकेन उरसोपलक्षितः । जीर्णलताप्रतानवलयेन जीर्णानां वल्लीनां प्रतानं स एव वलयः तेन । गले कण्ठे अत्यन्तं संपीडितः निरुद्धः । अंसं व्याप्नोतीत्यंसव्यापि । शकुन्तनीडनि-

राजा—नमोऽस्मै कष्टतपसे ।

मातलिः—(संयतप्रग्रहं रथं कृत्वा) महाराज, एतावदितिपरिवर्धित-मन्दारवृक्षं प्रजापतेराश्रमं प्रविष्टौ स्वः ।

राजा—स्वर्गादधिकतरं निर्वृतिस्थानम् । अमृतह्रदमिवावगाढोऽस्मि ।

मातलिः—(रथं स्थापयित्वा) अवतरत्वायुष्मान् ।

राजा—(अवतीर्य) मातले, भवान्कथमिदानीम् ।

मातलिः—संयन्त्रितो मया रथः । अहमप्यवतरामि । (तथा कृत्वा) इत आयुष्मन् । [उभौ परिक्रामतः ।

मातलिः—दृश्यन्तामत्रभवतां तपोधनानां तपोवनभूमयः ।

राजा—ननु विस्मयादवलोकयामि ।

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसंनिधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥ १२ ॥

चितं पक्षिकुलायपूरितं जटामण्डलं बिभ्रत् धारयन् असौ पुरोवर्ती मुनिः तपोधनः । यत्र यस्मिन्प्रदेशे स्थाणुरिव शाखाहीनतरुस्कन्ध इव अचलः स्थिरः सन् । अभ्यर्कबिम्बं सूर्यमण्डलाभिमुखं स्थितः तत्र मरीचाश्रम इति संबन्धः । कष्टतपसे कष्टं कृच्छ्रं दुष्करं तपो यस्य स तथोक्तः । अस्मै मुनये नमः । **प्राणानामिति** ॥ एषां मुनीनां सत्कल्पवृक्षे विद्यमानकल्पवृक्षे उचिता योग्या प्राणानां वृत्तिः जीवनम् अनिलेन भवति । न स्वादुफलादिभिरिति गम्यते । काञ्चनपद्मरेणुकपिशे तोये धर्माभिषेकक्रिया धर्मार्थस्नानाचरणं भवति, न तु जलक्रीडेति गम्यते । रत्नशिलातलेषु ध्यानं भवति, न तु

मातलिः—उत्सर्पिणी खलु महतां प्रार्थना । (परिक्रम्य आकाशे) अये वृद्धशाकल्य, किमनुतिष्ठति भगवान्मारीचः । किं ब्रवीषि । दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति ।

राजा—(कर्णं दत्त्वा) तर्हि प्रतिपाल्यावसरः प्रस्तावः ।

मातलिः—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्, यावत्त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान्मन्यते । (इति स्थितः ।)

मातलिः—आयुष्मन्, साधयाम्यहम् । [इति निष्क्रान्तः ।

राजा—(निमित्तं सूचयित्वा)

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

विहार इति गम्यते । विबुधस्त्रीसंनिधौ दिव्याङ्गनासमीपे संयमः नियतेन्द्रियत्वं, न तु संभोग इति गम्यते । एभिः सत्कल्पवृक्षेत्यादिभिः अयं प्रदेशः स्वर्ग इति प्रतीयते । अन्ये मुनयः तपोभिः यत्स्थानं काङ्क्षन्ति तस्मिन् स्वर्गे स्वर्गप्रदेशे अमी मुनयः तानि फलानि परिहृत्य तपस्यन्तीत्यनेन तेषां मोक्षार्थित्वं गम्यते । उत्सर्पिणी खलु उद्गमनशीला अतिशायिनीत्यर्थः । महतां प्रार्थना स्पृहा । तर्हि तथा चेत् । प्रतिपालनीयः प्रस्तावः । अस्मिन्नशोकवृक्षमूले तच्छायायामास्तां निषीदतु । निमित्तं सूचयित्वा, शकुनं निरूप्य । **मनोरथायेति** ॥ अहं मनोरथाय इष्टवस्तुने । लाक्षणिकोऽयं प्रयोगः । नाशंसे । शंसीरिच्छायामित्यात्मनेपदम् । मनोरथं प्राप्तुं नेच्छामीत्यर्थः । 'क्रियार्थोपपदस्य कर्मणि स्थानिनः' इति चतुर्थी । हे बाहो त्वं किं किमर्थं स्पन्दसे स्फुरसि । हि यस्मात् कारणात् पूर्वावधीरितं श्रेयः शकुन्तलारूपं शुभं दुःखं सत् परिवर्तते परिणमते । तस्मात् किमर्थं स्पन्दसे इति

(नेपथ्ये)

मा क्खु चावलं करेहि । कहं गदो एव्व अत्तणो पकिदिं ।

मा खलु चापलं कुरु । कथं गत एवात्मनः प्रकृतिम् ।

राजा—(कर्णं दत्त्वा) अभूमिरियमविनयस्य । को नु खल्वेष निषिध्यते । (शब्दानुसारेणावलोक्य, सविस्मयं) अये, को नु खल्वयमनुबध्यमानस्तपस्विनीभ्यामबालसत्त्वो बालः ।

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ।)

बालः—जिम्भ सिङ्घ, दन्ताइं दे गणइस्सं ।

जृम्भस्व सिंह, दन्तांस्ते गणयिष्यामि ।

प्रथमा—अविणीद, किं णो अवच्चणिव्विसेसाइ सत्ताणि विप्पअरेसि । हन्त, वड्ढइ दे संरम्भो । ठाणे क्खु इसिजणेण सव्वदमणो त्ति किदणामहेओ सि ।

अविनीत, किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि । हन्त, वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।

संबन्धः । अत्र पूर्वावधीरितं श्रेय इत्यनेन शकुन्तलारूपबीजस्मरणात् निर्वहणसंधेः संधिर्नाम प्रथमाङ्गमुक्तम् । 'बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् । ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥' अस्याङ्गानि— 'संधिर्विरोधो ग्रथनं निर्णयः परिभाषणम् । प्रसादानन्दसमयाः कृतिर्बाष्पोपगूहने ॥ पूर्वभागोपसंहारौ प्रशस्तिश्च चतुर्दश ।' अत्र संधिस्तु बीजोपगमनं भवेदिति । मा खलु चापलं कुरु । कथं गत एवात्मनः प्रकृतिम् । **अर्धेति** ॥ स्पष्टः । जृम्भस्व सिंह । दन्तांस्ते गणयिष्यामि । अविनीत किं नोऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि ताडयसि । हन्त वर्धतेऽस्य संरम्भः । स्थाने

राजा—किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमनपत्यता मां वत्सलयति ।

द्वितीया—एसा क्खु केसरिणी तुमं लङ्घेदि जइ से पुत्तअं ण मुञ्चेसि ।

एषा खलु केसरिणी त्वां लङ्घयति यद्यस्याः पुत्रकं न मुञ्चसि ।

बालः—(सस्मितं) अम्हहे, बलिअं क्खु भीदो म्हि ।

(सस्मितं) अहो बलवत्खलु भीतोऽस्मि । [इत्यधरं दर्शयति ।

राजा—

महतस्तेजसो बीजं बालोऽयं प्रतिभाति मे ।
स्फुलिङ्गावस्थया वह्निरेधापेक्ष इव स्थितः ॥ १५ ॥

प्रथमा—वच्छ, एदं बालमिएन्दअं मुञ्च । अवरं दे कीलणअं दाइस्सं ।

वत्स, एतं बालमृगेन्द्रं मुञ्च । अपरं ते क्रीडनकं दास्यामि ।

ऋषिभिः सर्वदमन इति कृतनामधेयोऽसि । **किं नु खल्विति** ॥ औरसे धर्मपत्नीजे पुत्र इव मनः स्निह्यति स्निग्धं भवति । एषा खलु केसरिणी त्वां लङ्घयति यद्यस्याः पुत्रं न मुञ्चसि । अहो बलवत्खलु भीतोऽस्मि । अधरं दर्शयति । अत्राधरदर्शनमनादरे । अत्र दर्शितोऽयमधरो विसृष्टसंज्ञः । यथोक्तं वसन्तराजीये—'विवर्तितो विकासी च विसृष्टश्च निगूहितः । आयतो रोचितो वृत्तः संदष्टश्च समुद्गकः ॥ कम्पितश्चेति नाट्यज्ञैरधरो दशधा मतः । तत्र—प्रसारितो विसृष्टाख्योऽनादरे दर्शितार्पणः ।' इति । **महत इति** ॥ महतः तेजसः । तेजश्शब्देन तेजस्वी लक्ष्यते । तथा रघुवंशे—तेजसां हि न वयः समीक्ष्यते इति । बीजं बीजोत्पन्नः पुत्र इत्यर्थः । अत्र लक्षणा । तत्रोपमामाह—स्फुलिङ्गावस्थया स्थितः सन् एधांसि इन्धनानि अपेक्षत इति स तथोक्तः । 'कर्मण्यण्' इत्यण् । वह्निरिव एधोपेक्ष इति कथनेन

बालः—कहिं । देहि णं । कुत्र । देह्येनम् । [इति हस्तं प्रसारयति ।

राजा—(बालस्य हस्तमवलोक्य) कथं चक्रवर्तिलक्षणमप्यनेन धार्यते ।

तथा ह्यस्य—

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरमिद्धरागया
नवोषसा भिन्नमिवैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुव्वदे, ण सक्को एसो वाआमेत्तेण विरमयिदुं । गच्छ । ममकेरए उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो मित्तिआमोरओ चिट्ठदि । तं से उवहर ।

सुव्रते, न शक्य एष वाङ्मात्रेण विरमयितुम् । गच्छ । मदीये उटजे मार्कण्डेयस्यर्षिकुमारस्य वर्णचित्रितो मृत्तिकामयूरस्तिष्ठति । तमस्मै उपहर ।

प्रथमा—तह । तथा । [इति निष्क्रान्ता ।

बालः—इमिणा एव्व दाव कीलिस्सं । अनेनैव तावत्क्रीडिष्यामि ।

[इति तापसीं विलोक्य हसति ।

अस्य बालस्य शक्त्यतिशयो गम्यते । वत्स मुञ्चैतं बालमृगेन्द्रम् । अपरं ते क्रीडनकं दास्यामि । देह्येनम् । **प्रलोभ्येति** ॥ प्रलोभयितुं योग्यं प्रलोभ्यं रमणीयं वस्तु द्रव्यं तस्मिन् प्रणयेन प्रसारितः करः । जालेषु अन्तरेषु ग्रथिताः संनद्धाः संहता अङ्गुलयो यस्य स तथोक्तः । भाति राजते । अत्रोपमामाह—इद्धरागया नवोषसा नवम् उषो यस्याः सा प्रातः-संध्या तया । भिन्नं विकसितं सत् । अलक्ष्यपत्रान्तरम् अदृश्यपत्रविवरम् । सुव्रते न शक्य एष वाङ्मात्रेण विरमयितुम् । गच्छ । मदीये उटजे मार्कण्डस्य ऋषिकुमारस्य वर्णचित्रितो मृत्तिकामयूरस्तिष्ठति । तमस्मै

राजा—स्पृहयामि खलु दुर्ललितायास्मै ।

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्काश्रयप्रणयिनस्तनयान्वहन्तो
धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

तापसी—होदु । ण मं अअं गणेदि । (पार्श्वमवलोकयति) को एत्थ दाव इसिकुमाराणं । (राजानमवलोक्य) भद्दमुह, एहि । मोएहि दाव इमिणा दुम्मोअहत्थग्गहेण डिम्भलीलाए बाहीअमाणं बालमिएन्दअं ।

भवतु । न मामयं गणयति । (पार्श्वमवलोकयति) कोऽत्र ऋषिकुमाराणाम् । (राजानमवलोक्य) भद्रमुख, एहि । मोचय तावदनेन दुर्मोचहस्तग्रहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् ।

राजा—(उपगम्य सस्मितं) अयि भो महर्षिपुत्र ।

एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मनस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पशिशुनेव चन्दनः ॥

उपहर । अनेनैव तावत् क्रीडयिष्यामि । दुर्ललिताय धूर्ताय अस्मै बालाय स्पृहयामि ईप्से । 'स्पृहेरीप्सितः' इति संप्रदानसंज्ञा । **आलक्ष्येति** ॥ स्पष्टः । भवतु । न पुनरेष मां गणयति । कोऽत्र ऋषिकुमाराणाम् । निर्धारणे षष्ठी । भद्रमुख एहि मोचय तावदनेन दुर्मोचहस्तग्राहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रम् । भद्रमुखेति सामान्यस्यामन्त्रणे । यथोक्तं—'हूतौ भद्रमुखेत्येवं मते राज्ञि सुतेऽथवा' इति । **एवमाश्रमेति** । एवमित्थं आश्रमविरुद्धं यथा भवति तथा वर्तत इति स तथोक्तस्तेन । त्वया जन्मनो हेतोः ४ सत्त्वस्य संश्रयणमाश्रयणं स एव गुणो धर्मो यस्य स तथोक्तः । संयमः किं

तापसी—भद्दमुह, ण खु अअं इसिकुमारओ ।

भद्रमुख, न खल्वयं ऋषिकुमारः ।

राजा—आकारसदृशं चेष्टितमेवास्य कथयति । स्थानप्रत्ययात्तु वयमेवंतर्किणः । (यथाभ्यर्थितमनुतिष्ठन् बालस्पर्शमुपलभ्य, आत्मगतं)

> अनेन कस्यापि कुलाङ्कुरेण
> स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
> कां निर्वृतिं चेतसि तस्य कुर्या-
> द्यस्यायमङ्गात्कृतिनः प्ररूढः ॥ १९ ॥

तापसी—(उभौ निर्वर्ण्य) अच्छरिअं अच्छरिअं । आश्चर्यमाश्चर्यम् ।

राजा—आर्ये, किमिव ।

तापसी—इमस्स बालअस्स दे वि संबंधसंवादिणी आकिदि त्ति विह्मिदम्हि । अपरिइदस्स वि दे अप्पडिलोमो संवुत्तो त्ति ।

अस्य बालस्य तेऽपि संबन्धसंवादिन्याकृतिरिति विस्मितास्मि । अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति ।

राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोऽयम्, अथ कोऽस्य व्यपदेशः ।

तापसी—पुरुवंसो । पुरुवंशः ।

राजा—(आत्मगतं) कथमेकान्वयो मम । अतः खलु मदनुकारिण-

किमर्थं दूष्यते दुष्टः क्रियते । अत्रोपमानमाह—कृष्णसर्पशिशुना चन्दन इव । भद्रमुख न खल्वयमृषिकुमारः । **अनेनेति** ॥ स्पष्टः । आश्चर्यम् । अस्य बालस्य तवापि संबन्धसंवादिनी आकृतिरिति विस्मितास्मि । अपरिचितस्याप्यप्रतिलोमः संवृत्त इति च । **आर्ये इति** ॥ व्यपदेशः कुलम् । अत्र कुमारवंशज्ञानरूपस्य कार्यस्याक्षेपणात् विरोधो नाम संध्यङ्गमुक्तम् । 'कार्यान्वेषो

मेनमत्रभवती मन्यते । अस्त्येतत्पौरवाणामन्त्यं कुलव्रतम् ।

भवनेषु सुधासितेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम् ।
नियतैकपतिव्रतानि पश्चा-
त्तरुमूलानि गृहीभवन्ति तेषाम् ॥ २० ॥

(प्रकाशं) न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी—जइ भद्दमुहो भणादि अच्छरासंबन्धेण इमस्स बाळस्स जणणी एत्थ देवगुरुणो तवोवणे पसूदा ।

यथा भद्रमुखो भणत्यप्सरःसंबन्धेनास्य बालस्य जनन्यत्र देवगुरोस्तपोवने प्रसूता ।

राजा—(आत्मगतं) हन्त, द्वितीयमिदमाशाजननम् । (प्रकाशं) अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी—को तस्स धम्मदारपरिच्चाइणो णाम संकित्तइस्सदि ।

कस्तस्य धर्मदारपरित्यागिनो नाम संकीर्तयिष्यति ।

राजा—(स्वगतं) इयं खलु कथा मामेव लक्ष्यीकरोति । यदि ताव-

विरोधः स्यात्' इति । पुरुवंशस्य एषः । **भवनेष्विति** ॥ सुधासितेषु भवनेषु सौधेषु प्रथमं पूर्वं ये पौरवाः क्षितिरक्षार्थं लोकरक्षणाय निवासं स्थितिम् उशन्ति वाञ्छन्ति । तेषां पश्चात् नियतैकपतिव्रतानि नियताः एकाः केवलाः पतिव्रताः सहधर्मचारिण्यो येषु तानि तरुमूलानि गृहीभवन्ति निवासीभवन्ति । यथा भद्रमुखो भणति । अप्सरःसंबन्धेन अस्य बालस्य जननी अत्र देवगुरोस्तपोवने प्रसूता । अत्र जिज्ञासितस्य कार्यस्य निबन्धनात् ग्रथनं नाम संध्यङ्गमुक्तम् । 'ग्रथनं संनिबन्धनम्' इति । कस्तस्य धर्मदारपरित्यागिनो नाम संकीर्तयिष्यति । इयमपि सा कथा मामेव लक्ष्यीकरोतीत्यनेन पूर्वज्ञातार्थकथनान्निर्णयो नाम संध्यङ्गमुक्तम् । 'अनुभूतार्थकथनं निर्णयः

दस्य शिशोर्मातरं नामतः पृच्छामि । अथवा न न्याय्यः परदारव्यवहारः ।

(प्रविश्य मृण्मयूरहस्ता)

तापसी—सव्वदमण, सउन्दलावण्णं पेक्ख ।

सर्वदमन, शकुन्तलावण्यं पश्य ।

बालः—(सदृष्टिक्षेपं) कहिं वा मे अज्जू । 　कुत्र वा मम माता ।

उभे—णामसारिस्सेण वञ्चिदो माउवच्छलो ।

नामसादृश्येन वञ्चितो मातृवत्सलः ।

द्वितीया—वच्छ, इमस्स मित्तिआमोरस्स रम्मत्तणं पेक्खत्ति भणिदो सि ।

वत्स, अस्य मृत्तिकामयूरस्य रम्यत्वं पश्येति भणितोऽसि ।

राजा—(आत्मगतं) किंवा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते ।

बालः—अज्जुए, रोअदि मे एसो भद्दमोरो ।

मातः, रोचते म एष भद्रमयूरः । 　[इति क्रीडनकमादत्ते ।

प्रथमा—(विलोक्य सोद्वेगं) अम्हहे, रक्खाकरण्डअं से मणिबन्धे ण दीसदि ।

(विलोक्य सोद्वेगं) अहो, रक्षाकरण्डकमस्य मणिबन्धे न दृश्यते ।

'परिकीर्तितः ।' इति । सर्वदमन, शकुन्तलावण्यं पश्य । कुत्र वा मे अम्बा । नामसादृश्येन वञ्चितो मातृवत्सलः । वत्स, अस्य मृत्तिकामयूरस्य रम्यत्वं पश्येति फणितोऽसि । आर्ये, रोचते मे एष भद्रमयूरः । अहो रक्षाकरण्डकं रक्षाघुटिका, अस्य मणिबन्धे न दृश्यते ।

राजा—अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्दात्परि-भ्रष्टम् । (इत्यादातुमिच्छति ।)

उभे—मा क्खु इदं आळम्बिअ । कहं गहीदं णेण ।

मा खल्विदमालम्ब्य । कथं गृहीतमनेन ।

(इति विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः ।)

राजा—किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा—सुणादु महाराओ । एसा अवराजिदा णाम ओसही इमस्स जादकम्मसमए भअवदा मारीएण दिण्णा । एदं किल मादापिदरो अप्पाणं च वज्जिअ अवरो भूमिपडिदं ण गेण्हदि ।

शृणोतु महाराजः । एषाऽपराजिता नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल मातापितरावात्मानं च वर्जयित्वाऽपरो भूमिपतितां न गृह्णाति ।

राजा—अथ गृह्णाति ।

प्रथमा—तदो तं सप्पो भविअ दंसइ ।

ततस्तं सर्पो भूत्वा दशति ।

राजा—भवतीभ्यां कदाचिदस्याः प्रत्यक्षीकृता विक्रिया ।

मा खलु इममालम्ब्य । कथं गृहीतमनेन । अहो इत्यादि परस्परमवलोकयत इत्यन्तेन अद्भुतार्थप्राप्तेः उपगूहनं नाम संध्यङ्गमुक्तम् ॥ 'अद्भुतार्थस्य संप्राप्तिरुपगूहनमुच्यते' इति । शृणोतु महाराजः । एषा अपराजिता नाम ओषधिः अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल मातापितरौ आत्मानं च वर्जयित्वा परो भूमिपतितां न गृह्णाति । अथ सर्पो भूत्वा दशति । किमर्थमित्यादिना सर्पो भूत्वा दशतीत्यन्तेन अयोग्यदुरापस्य प्रतिपादितत्वात् परिभाषा नाम संध्यङ्गमुक्तम् । 'परिभाषा

उभे—अणेअसो। अनेकशः।

राजा—(सहर्षं, आत्मगतं) कथमिव संपूर्णमपि मे मनोरथं नाभिनन्दामि। (इति बालं परिष्वजते।)

द्वितीया—सुव्वदे, एहि। इमं वुत्तन्तं णिअमव्वावुदाए सउन्दलाए णिवेदेम्ह।

सुव्रते, एहि। इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः। [इति निष्क्रान्ते।

बालः—मुञ्च मं। जाव अज्जुएसआसं गच्छम्मि।

मुञ्च माम्। यावन्मातुः सकाशं गच्छामि।

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि।

बालः—मम खु तादो दुस्सन्दो। ण तुमं।

मम खलु तातो दुष्यन्तः। न त्वम्।

राजा—(सस्मितं स्वगतं) एष विवाद एव प्रत्याययति।

(ततः प्रविशत्येकवेणीधरा शकुन्तला।)

शकुन्तला—विआरकाले वि पकिदित्थं सव्वदमणस्स ओसहिं सुणिअ ण मे आसंसा आसि अत्तणो भाअहेएसु। अहवा जह साणुमदीए आचक्खिदं तह संभावीअदि एदं।

विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न म आशंसासीदात्मनो भागधेयेषु। अथवा यथा सानुमत्याख्यातं तथा संभाव्यत एतत्।

मिथो जल्पः' इति। सुव्रते एहि। इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः। मुञ्च माम्। अम्बासकाशं गच्छामि। मम खलु तातो दुष्यन्तः। कस्त्वम्। पुत्रक मयेत्यादिना ततः प्रविशतीत्यन्तेन कार्यस्य दृष्टत्वात्पूर्वभावः। 'पूर्वभावः स विज्ञेयो यत्तु कार्योपदर्शनम्' इति।

राजा—(शकुन्तलां विलोक्य) अये, अत्रभवती शकुन्तला

वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणी ।
अतिनिष्करुणस्य शुद्धशीला मम दीर्घं विरहव्रतं वहन्ती ॥२१॥

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा) ण खु अज्जउत्तो विअ । तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि ।

(पश्चात्तापविवर्णं राजानं दृष्ट्वा) न खल्वार्यपुत्र इव । ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति ।

बालः—(मातरमुपेत्य) अज्जुए, एसो कोवि परकेरओ मं पुत्त त्ति आलिङ्गदि ।

(मातरमुपेत्य) मातः, एष कोऽपि परकीयो मां पुत्र इत्यालिङ्गति ।

राजा—प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्, यदहमिदानीं त्वयाप्रत्यभिज्ञातमात्मानं पश्यामि ।

शकुन्तला—(आत्मगतं) हिअअ, समस्सस । परिच्चत्तमच्छरेण अणुकम्पिदं म्हि देव्वेण । अज्जउत्तो एव्व एसो ।

विकारकाले प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वापि न मे आशासासीदात्मनो भागधेयेषु । अथवा सानुमत्या यथाऽऽख्यातं तथा संभाव्यते । **वसने इति** ॥ स्पष्टः । न खल्वार्यपुत्र इव । ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति । अम्ब, एष कोऽपि परकीयो मां पुत्र इत्यालिङ्गति । **प्रिय इति** ॥ त्वयि प्रयुक्तं कृतं मे क्रौर्यमपि प्रत्यादेशरौक्ष्यमपि अनुकूलपरिणामं अनुकूलपरिपाकं स्वन्तमित्यर्थः । संवृत्तं जातम् । अत्र हेतुमाह—यत् यस्मात्कारणात् । अहमिदानीम् अद्य त्वयात्मानं प्रत्यभिज्ञातं पश्यामि । पश्चात्तापकार्श्यवैवर्ण्यादिभिरयथाभूतोऽहं चिराद्विभाव्य ज्ञात इत्यनेन स्वापराधः प्रमृष्ट इति तया ज्ञातत्वादनुकूलपरिणामित्वं सिद्धमित्यभिप्रायः । हृदय समाश्वसिहि,

(आत्मगतं) हृदय, समाश्वसिहि । परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन । आर्यपुत्र एवैषः ।

राजा—प्रिये,

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ॥ २२ ॥

शकुन्तला—जेदु अज्जउत्तो । जयत्वार्यपुत्रः ।

[इत्यर्धोक्ते बाष्पकण्ठी विरमति ।

राजा—सुन्दरि,

बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।
यत्ते दृष्टमसंस्कारपाटलोष्ठपुटं मुखम् ॥ २३ ॥

बालः—अज्जुए, को एसो । मातः, क एषः ।

शकुन्तला—वच्छ, दे भाअहेआइ पुच्छ ।

वत्स, ते भागधेयानि पृच्छ ।

राजा—(शकुन्तलायाः पादयोः प्रणिपत्य)

सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा बलवानभूत् ।
प्रबलतमसामेवंप्रायाः शुभेषु हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ २४ ॥

परित्यक्तमत्सरेणैवानुकम्पितास्मि दैवेन । आर्यपुत्र एवैषः । **स्मृतीति** ॥ स्पष्टः । जयत्वार्यपुत्रः । **बाष्पेणेति** ॥ स्पष्टः । अम्ब को वा एषः । वत्स ते भागधेयानि पृच्छ । **सुतन्वित्यादि** ॥ प्रत्यादेशेन निराकरणेन कृतं व्यलीकं ते हृदयादपैतु निर्गच्छतु । तदा प्रत्यादेशकाले । प्रबलं तमः अज्ञानं येषां तेषाम् । प्रायः शुभेषु भद्रेषु एवंविधा वृत्तयो व्यापारा भवन्ति हि । अत्र दृष्टान्तमाह—

शकुन्तला—उट्ठेदु अज्जउत्तो । णूणं मम सुअरिदप्पडिबन्धअं पुराकिदं तेसु दिअहेसु परिणामाहिमुहं आसी जेण साणुक्कोसो वि अज्जउत्तो मइ तहविहो संवुत्तो ।

उत्तिष्ठत्वार्यपुत्रः । नूनं मम सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशोऽप्यार्यपुत्रो मयि तथाविधः संवृत्तः ।

(राजा उत्तिष्ठति ।)

शकुन्तला—अह कहं अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो ।   अथ कथमार्यपुत्रेण स्मृतो दुःखभागी अयं जनः ।

राजा—उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते
यो बद्धबिन्दुरधरं परिबाधमानः ।
तं तावदाकुटिलपक्ष्मविलग्नमद्य
बाष्पं प्रमृज्य विगतानुशयो भवामि ॥ २५ ॥

[इति यथोक्तमनुतिष्ठति ।

अन्धः दृष्टिहीनः शिरसि क्षिप्तां स्रजं पुष्पमालिकां अहिशङ्कया सर्पभ्रान्त्या धुनोति निरस्यति । शकुन्तलायाः पादयोः पततीत्यादिना अहिशङ्कयेत्यन्तेन पर्युपासनस्य गम्यमानत्वात्प्रसादो नाम संध्यङ्गमुक्तम् । 'प्रसादः पर्युपासनम्' इति । उत्तिष्ठत्वार्यपुत्रः । नूनं मम सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणामाभिमुखमासीत् । येन सानुक्रोशोऽप्यार्यपुत्रो मयि तथाविधः संवृत्तः । अथ कथमार्यपुत्रेण स्मारितो दुःखभागी अयं जनः । **मोहान्मयेति** ॥ पूर्वमितः प्रत्यादेशादिति प्रसञ्जितप्रत्यादेशवेलायां उत्सन्नो यो बाष्प उपेक्षितः, आकुटिलपक्ष्म विलग्नं तं बाष्पं, अद्येदानीं प्रमृज्यापनीय विगतानुशयः अपगतपश्चात्तापो भवामि । उद्धृतविषादशल्य इत्यादिना यथोक्तमनुतिष्ठतीत्यन्तेन दुःखनिर्गमनस्य प्रतिपादनात्समयो नाम संध्यङ्गमुक्तम् । 'समयो

शकुन्तला—(नाममुद्रां दृष्ट्वा) अज्जउत्त, इदं तं अङ्गुलीअअं।

(नाममुद्रां दृष्ट्वा) आर्यपुत्र, इदं तदङ्गुलीयकम्।

राजा—अथ किम्। अस्मादङ्गुलीयोपलम्भात्खलु मया स्मृतिरुपलब्धा।

शकुन्तला—विसमं किदं णेण। जं तदा अज्जउत्तस्स पच्चाअणकाले दुल्लहं आसि।

विषमं कृतमनेन यत्तदार्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत्।

राजा—तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम्।

शकुन्तला—ण मे एत्थ विस्सासो। अज्जउत्तो एव्व णं धारेदु।

न मेऽत्र विश्वासः। आर्यपुत्र एवैतद्धारयतु।

(ततः प्रविशति मातलिः।)

मातलिः—दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान्वर्धते।

राजा—अभूत्संपादितस्वादुफलो मे मनोरथः। मातले, न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात्।

मातलिः—(सस्मितं) किमीश्वराणां परोक्षम्। एत्वायुष्मान्। भगवान्मारीचस्ते दर्शनं वितरति।

दुःखनिर्गम' इति। आर्यपुत्र, इदमङ्गुलीयकम्। अत्र काकुरनुसंधेया। विषमं कृतमनेन यत्तावदार्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत्। नास्त्यत्र मे विश्वासः। आर्यपुत्र एवैतद्धारयतु। दिष्ट्येत्यानन्दे निपातः। 'दिष्ट्या समुपजोषं चेत्यानन्दे' इत्यमरः। धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन च आयुष्मान् वर्धते एधते। अत्र पुत्रलाभरूपेण धर्मेण उपसृष्टस्य शकुन्तलालाभरूपस्य कार्यस्य प्रतीतिः कार्यं नाम पञ्चम्यर्थप्रकृतिरुक्ता भवति। 'कार्यं त्रिवर्गस्तच्छुद्धमेकानेकानुबन्धि च' इति। अत एवेष्टार्थसिद्धेर्गम्यमान-

राजा—शकुन्तले, अवलम्बस्व पुत्रम् । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला—हिरिआमि अज्जउत्तेण सह गुरुसमीवं गन्तुं ।

जिह्रेम्यार्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

राजा—अप्येवमाचरितव्यमभ्युदयकालेषु । एह्येहि ।

(सर्वे परिक्रामन्ति ।)

(ततः प्रविशत्यदित्या सार्धमासनस्थो मारीचः ।)

मारीचः—(राजानमवलोक्य) दाक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत्कोटिमत्कुलिशमाभरणं मघोनः ॥ २६ ॥

अदितिः—संभावणीआणुभावा से आकिदी ।

संभावनीयानुभावास्याकृतिः ।

मातलिः—आयुष्मन्, एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां पितरावायुष्मन्तमवलोकयतः । तदुपसर्प ।

राजा—मातले,

प्राहुर्द्वादशधा स्थितस्य मुनयो यत्तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

त्वादानन्दो नाम संध्यङ्गमुक्तम् । 'इष्टार्थसिद्धिरानन्द' इति । जिह्रेम्यार्यपुत्रेण सह गुरोः समीपं गन्तुम् । **पुत्रस्येति** ॥ स्पष्टः । संभावनीयानुभावा अस्याकृतिः । **आहुर्द्वादशधेति** ॥ मुनयः यद् द्वन्द्वं द्वादशधा स्थितस्य तेजसः सूर्यात्मकस्य कारणं हेतुं जनकमाहुः । यद् द्वन्द्वं यज्ञभागेश्वरं

यस्मिन्नात्मभुवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसंभवमिदं तत्स्रष्टुरेकान्तरम् ॥ २७ ॥

मातलिः—अथ किम् ।

राजा—(उपगम्य) उभाभ्यामपि वासवनियोज्यो दुष्यन्तः प्रणमति ।

मारीचः—वत्स, चिरं पृथिवीं पालय ।

अदितिः—वच्छ, अप्पडिरहो होहि । वत्स, अप्रतिरथो भव ।

शकुन्तला—दारअसहिदा वो पादवन्दणं करेमि ।

दारकसहिता वां पादवन्दनं करोमि ।

मारीचः—वत्से,

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—जादे, भत्तुणो बहुमदा होहि । अवस्सं दीहाऊ वच्छो उहअकुलणन्दणो होदु । उवविसह ।

जाते, भर्तुर्बहुमता भव । अवश्यं दीर्घायुर्वत्स उभयकुलनन्दनो भवतु । उपविशत । [सर्वे प्रजापतिमभित उपविशन्ति ।

यज्ञभागानामीश्वरं, भुवनत्रयस्य भर्तारं त्रिलोकनाथं देवेन्द्रमित्यर्थः । सुषुवे जनयामास । यस्मिन् द्वन्द्वे आत्मभुवः स्वयंभुवः ब्रह्मण इत्यर्थः । परः श्रेष्ठोऽपि पुरुषः विष्णुः भवाय जन्मने आस्पदं प्रतिष्ठां स्थितिं चक्रे । अनेन उपेन्द्रावतारस्य कारणत्वमुक्तम् । दक्षमरीचिसंभवं दक्षमरीचिभ्यां संभवम् उत्पन्नम् । दक्षाददितिः मरीचेः कश्यप इत्यनुसंधेयम् । अत एव स्रष्टुः ब्रह्मणः एकेन पुरुषेण अन्तरं व्यवधानं यस्य तत्तथोक्तम् । ब्रह्मणो मरीचिः मरीचेः काश्यपः, ब्रह्मणो दक्षः दक्षाददितिरिति रीत्या एकान्तरमनुसंधेयम् । तद्द्वन्द्वमिदम् । अत्र प्रश्ने काकुरनुसंधेया । अप्रतिहतो भव । दारकसहिता वः पादवन्दनं करोमि । **आखण्डलेत्यादि** ॥ स्पष्टः ॥

मारीचः—(एकैकं निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।
श्रद्धा वित्तं विधिश्चेति त्रितयं वः समागतम् ॥ २९ ॥

राजा—भगवन्, प्रागभिप्रेतसिद्धिः पश्चाद्दर्शनम् । अपूर्वः खलु वोऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक्तदनन्तरं पयः ।
निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु संपदः ॥३०॥

मातलिः—एवं विधातारः प्रसीदन्ति ।

राजा—भगवन्, इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित्कालस्य बन्धुभिरानीतां स्मृतिशैथिल्यात्प्रत्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम् । तच्चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे तस्मिन्नतिक्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत्प्रतीतिस्तथाविधो मे मनसो विकारः ॥३१॥

जाते, भर्तुर्बहुमता भव । अवश्यं दीर्घायुर्वत्सः उभयकुलनन्दनो भवतु । **उपविशेति** ॥ श्रद्धा आस्तिक्यबुद्धिः, वित्तं द्रव्यं, विधिरनुष्ठानं, वः समागतं संगमः । **उदेतीति** ॥ स्पष्टम् । **यथा गज इति** ॥ यथा यस्य कस्यचिन्मूढस्य समक्षरूपे प्रत्यक्षाकृतौ गजो न भवतीति प्रत्ययः स्यात् । तदनन्तरं तस्मिन् गजे अतिक्रामति अपयाते संशयः गजो वा न वेति संदेहः स्यात् । ततः पश्चादानीतस्य पदानि पादस्थानानि दृष्ट्वा गज एवायमिति सम्यग्ज्ञानं भवेत् । मे मनसो विकारः तथाविधस्तादृशः । पूर्वं विवादकाले किमिदमुपन्यस्तमित्यादिना शकुन्तलायाः परिग्रहाभावनिश्चयः । पश्चा-

मारीचः—वत्स, अलमात्मापचारशङ्कया । संमोहोऽपि त्वय्युपपन्नः । श्रूयताम् ।

राजा—अवहितोऽस्मि ।

मारीचः—यदैवाप्सरस्तीर्थावतरणात्प्रत्यादेशविक्लवां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि—दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

राजा—(सोच्छ्वासं) एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला—(स्वगतं) दिट्ठिआ अकारणपच्चादेसी ण अज्जउत्तो । ण हु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो विरहसुण्णहिअआए ण विदिदो । अदो सहीहिं संदिट्ठम्हि भत्तुणो अङ्गुलीअअं दंसइदव्वं त्ति ।

(स्वगतं) दिष्ट्याकारणप्रत्यादेशी नार्यपुत्रः । न खलु शप्तमात्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । अतः सखीभ्यां संदिष्टास्मि भर्त्रेऽङ्गुलीयकं दर्शयितव्यमिति ।

मारीचः—वत्से, चरितार्थासि । सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः । पश्य ।

शापादसि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव ।

तस्यां निर्गतायां 'कामं प्रत्यादिष्टाम्' इत्यादिना परिगृहीता न वेति संशयः । अनन्तरमङ्गुलीयकदर्शनादिना परिगृहीतेत्येवंरूपनिश्चय इत्यर्थः । दिष्ट्या अकारणप्रत्यादेशी आर्यपुत्रो न खलु । सत्यं, तदाहमात्मानं स्मरामि । अथवा प्राप्तो मया शापो विरहशून्यहृदयया । अतः सखीभ्यां संदिष्टास्मि—भर्त्रे अङ्गुलीयकं

छाया न मूर्च्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ ३२ ॥

राजा—यथाह भगवान् । अत्र खलु मे वंशप्रतिष्ठा ।

मारीचः—तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान् । पश्य ।

रथेनानुत्खातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।
इहायं सत्त्वानां प्रसभदमनात्सर्वदमनः
पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ ३३ ॥

दर्शयितव्यमिति । शापात् भर्तरि पत्यौ स्मृतिरोधरूक्षे स्मृतेः स्मरणस्य रोधः प्रतिबन्धः तेन रूक्षे सति प्रत्याहता प्रत्यादिष्टासि । तस्मिन् उपेतमनसि प्रत्यामन्नमनस्के पश्चादङ्गुलीयकदर्शनेन प्राप्तस्मरणे सतीत्यर्थः । प्रभुता प्राभवं प्रधाननायिकात्वम् । तथैव पूर्ववदेव । अनेन परिग्रहबहुत्वेऽपीत्यादिना यदुक्तं तत्परामृश्यते । अत्र दृष्टान्तमाह—मलोपहतप्रसादे मलेन मालिन्येन उपहतः नष्टः प्रसादः प्रसन्नता यस्मिंस्तस्मिन् । दर्पणतले छाया प्रतिबिम्बं न मूर्च्छति न व्याप्नोति । तस्मिन् शुद्धे निर्मले सति पुनः सुलभावकाशा सुलभः सुखेन लभ्यः अवकाशः प्रवेशो यस्याः सा तथोक्ता । वत्से चरितार्थासीत्यादिना सुलभावकाशेत्यन्तेन लब्धस्यार्थस्य स्थिरीकरणात्कृतिर्नाम संध्यङ्गमुक्तम् । 'स्थिरीकरणमर्थस्य लब्धस्य कृतिरिष्यते' इति । भगवन् अत्र अस्यां शकुन्तलायां मे वंशप्रतिष्ठा । निर्वाहकत्वमेतत् कुलोद्धारकपुत्रोत्पादकत्वेनेत्यवगन्तव्यम् । एनं कुमारं तथा तेन प्रकारेण कुलोद्धारकत्वेनेत्यर्थः । भाविनं भविष्यन्तं चक्रवर्तिनं सार्वभौमं अवगच्छतु जानातु । **रथेनेति** ॥ निम्नोन्नतप्रदेशस्याभावोऽनुत्खातत्वं तेन स्तिमिता निष्कम्पा गतिः यस्य स तथोक्तस्तेन । अनेन विशेषणेन रथस्याकाशगामित्वं सूचितम् । पुरा जयति जेष्यति । 'यावत्पुरानिपातयोर्लट्' इति लट् । इह अस्मिन्नाश्रमे सत्त्वानां शरभसिंहादीनां प्रसभदमनात् बलात्कारेण मर्दनात् सर्वदमन इति संज्ञितः । जगतो लोकस्य भरणात् भरत इति पुनः पश्चात्

राजा—भगवता कृतसंस्कारे सर्वमस्मिन्वयमाशंसामहे ।

अदितिः—भअवं, इमाए दुहिदुमणोरहसंपत्तीए कण्णो वि दाव सुदवित्थरो करीअदु । दुहिदुवच्छला मेणआ इह एव्व मं परिचरन्ती चिट्ठदि ।

भगवन्, अस्या दुहितृमनोरथसंपत्तेः कण्वोऽपि तावच्छ्रुतविस्तरः क्रियताम् । दुहितृवत्सला मेनकेहैव मां परिचरन्ती तिष्ठति ।

शकुन्तला—(आत्मगतं) मणोरहो क्खु मे भणिदो भअवदीए ।

(आत्मगतं) मनोरथः खलु मे भणितो भगवत्या ।

मारीचः—तपःप्रभावात्प्रत्यक्षं सर्वमेव तत्रभवतः ।

राजा—अतः खलु मामनभिक्रुद्धो मुनिः ।

मारीचः—तथाप्यसौ प्रियमस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

(प्रविश्य)

शिष्यः—भगवन्, अयमस्मि ।

मारीचः—गालव, इदानीमेव विहायसा गत्वा मद्वचनात्तत्रभवते कण्वाय प्रियमावेदय । यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः—यदाज्ञापयति भगवान् ।

[इति निष्क्रान्तः ।

आख्यां नामधेयं यास्यति । बिभर्तीति भरतः । भृमृदृशीत्यादिना औणादिकोऽतच् प्रत्ययः । तथाभाविनमित्यादिना लोकस्य भरणादित्यन्तेन बहुमानस्य गम्यमानत्वाद्भाषेति संध्यङ्गमुक्तम् । 'बहुमानादिसंप्राप्तिर्भाषेति परिकीर्तिता ।' इति । भगवन् अस्या दुहितुर्मनोरथसंपत्त्या कण्वोऽपि तावत् श्रुतविस्तरः क्रियताम् । दुहितृवत्सला मेनका इहैव मां परिचरन्ती तिष्ठति ।

मारीचः—वत्स, त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा—यदाज्ञापयति भगवान् ।

मारीचः—

तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणो भावयालम् ।
युगशतपरिवर्तानेवमन्योन्यकृत्यै-
र्नयतमुभयलोकानुग्रहश्लाघनीयैः ॥ ३४ ॥

राजा—भगवन्, यथाशक्ति श्रेयसि प्रयतिष्ये ।

मारीचः—वत्स, किं ते भूयः प्रियमुपहरामि ।

राजा—अतः परमपि प्रियमस्ति यदिह भगवान्प्रसन्नः कर्तुमिच्छति । तथापीदमस्तु ।

मनोरथः खलु मे भगवत्या फणितः। वत्स त्वमपीत्यादिना यदाज्ञापयति भगवानित्यन्तेन सपुत्रशकुन्तलारूपफलप्राप्तेः प्रतीयमानत्वात्फलागमो नाम पञ्चम्यवस्थेत्यनुसंधेयम् । अत्राङ्के कार्यफलागमयोः समन्वयात् निर्वहणं नाम पञ्चमसंधिः प्रतिपादित इति मन्तव्यम् । **तव भवत्वित्यादि** ॥ प्रजास्विति विषयसप्तमी। त्वमपि विततयज्ञो विस्तृतयागः स्वर्गिणो देवान् अलंभावय मानय। एवम् अनेन प्रकारेण उभौ लोकौ मर्त्यस्वर्गौ तयोरनुग्रहः अभ्युपपत्तिः तेन श्लाघनीयैः क्रतुत्यैः अन्योन्यकृत्यैः परस्परव्यापारैः। युगानां शतानि तेषां परिवर्तान् परिवर्तनानि नयतं गमयतम् । भगवन् महात्मन् यथाशक्ति शक्त्यनुसारेण श्रेयसि धर्मे प्रयतिष्ये यत्नं करिष्यामि । अत्र वरणीयार्थलाभादुपसंहारो नाम संध्यङ्गमुक्तम् । वराप्तेरुपसंहार इति । किं ते भूयः प्रियं उपहरामि समर्पयामि । अतः परमपि अतोऽधिकमपि भगवान् प्रसन्नः कर्तुमिच्छति । अत्र प्रश्नार्थे काकुरनुसंधेया । तथापीदं

(भरतवाक्यम्) **प्रवर्ततां प्रकृतिहिताय पार्थिवः**
सरस्वती श्रुतमहतां महीयताम् ।
ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ ३५ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति सप्तमोऽङ्कः ।

इति महाकविश्रीकालिदासविरचितम्
अभिज्ञानशाकुन्तलं नाम
नाटकं संपूर्णम् ।

वक्ष्यमाणमस्तु भवतु । भरतवाक्यं भरतस्य नटस्य वाक्यं वचनम् । **प्रवर्ततामित्यादि ॥** पार्थिवः राजा । जातावेकवचनम् । प्रकृतिहिताय प्रजानां हिताय प्रवर्ततां प्रयतताम् । श्रुतैः शास्त्रैः महतां श्रेष्ठानाम् । 'श्रुतं शास्त्रावधृतयोः' इत्यमरः । सरस्वती महीयताम् । 'मह पूजायामि'त्ययं धातुः कण्ड्वादिषु पठ्यते । परिगता प्राप्ता शक्तिः पार्वती येन स तथोक्तः । अत एव नीललोहितः वामभागे नीलः दक्षिणभागे लोहितः । तथा चोक्तं—'अर्धमिन्द्रमणिमेचकमर्धं प्रकियां वहति विद्रुमराशेः । तावकं वपुरुमासख याभ्यां मातृमन्ति पितृमन्ति जगन्ति ॥' इति । आत्मभूः स्वयंभूः परमेश्वर इत्यर्थः । ममापि पुनर्भवं पुनर्जन्म क्षपयतु अपाकरोतु । अत्र भरतो नाट्यार्थस्य परिसमाप्तत्वात् अनुकार्यत्वमुत्सृज्याशिषं प्रयुक्तवानित्यनुसंधेयम् । अत्र शुभशंसनात् प्रशस्तिर्नाम संध्यङ्गमुक्तम् । 'प्रशस्तिः शुभशंसन'मिति । निष्क्रान्ताः सर्वे ॥

इति काटयवेमभूपविरचिते कुमारगिरिराजीये शाकुन्तलव्याख्याने सप्तमोऽङ्कः ॥

श्रीमत्काटयवेमस्य कृतिर्विज्ञानशालिनः ।
कुमारगिरिराजीयं जीयाद्विद्वद्विभूषणम् ॥

॥ श्लोकसूची ॥

ABHIJÑĀNA ŚĀKUNTALA

ACT THE FIRST.

MAY the Lord protect you, the Lord endowed with eight visible bodies, viz.,—the one that represents the first creation of the Creator (water), the one which transports the materials duly offered in the fire (fire), the one which represents the sacrificer (soul), the two which create time (the Sun and the Moon), the one which, being imbued with the quality capable of being sensed by the ear, stands pervading the Universe (ether), the one which wise men declare as the root-cause of all elements (earth) and the one by which living beings are animated by life (air). (1)

(At the end of the Stage-benediction)

Stage-director. *(Looking towards the dressing room)* Madam, if the dressing arrangements are finished, come here please.

(Enter)

Actress. Sir, here I am.

Stage-director. Madam, this assembly is full of learned people. To-day we have to present them with a new play whose plot is woven by Kālidāsa.

So let preparation be made for presenting every character.

Actress. Nothing will be found lacking, sir, as you are skilled in practice.

Stage-director. Madam, I shall tell you the truth.

I do not consider my skill in practice good enough until the learned are pleased. The mind of even those highly disciplined is diffident in itself. (2)

Actress. It is so. Sir, please order what is to be done next?

Stage-director. What else than to please the ears of this audience? Please sing about this very season of summer, so enjoyable, that has begun of late. For now—

The days are afoot in which a plunge into waters is delightful, which abound in sylvan breezes, fragrant through the contact of Pāṭali flowers, which easily induce sleep in thick-shaded spots and which are charming towards their close. (3)

Actress. Quite so. *(Sings)*

Gay womenfolk do with mercy deck their ears with Śirīṣa blossoms slightly kissed by bees and possessed of tender tips of filaments. (4)

Stage-director. Madam, well sung. Oh! The whole stage seems to be drawn in a picture, with hearts bound up by the melody. Hence now, which composition shall we take up for pleasing the audience?

Actress. Indeed the revered gentlemen have already commanded that the new play known as Abhijñāna Śākuntala should be put on boards.

Stage-director. Madam, I have been fully reminded. It was forgotten by me for the moment. For—

I was unwittingly captivated by the ravishing melody of your music like this king Duṣyanta by the fleet deer. (5)

(Exeunt Both)

PROLOGUE.

(Enter the King *in pursuit of a deer with bow and arrow in hand, driving on a chariot and* the Charioteer)

Charioteer. (Looking at the king and the deer) Long-lived one,

Casting my eye at the antelope and at you with the bow strung, I behold as it were, the Pinākabowed one in flesh and blood in pursuit of the deer. (6)

King. Charioteer, we have been drawn far off by this deer.

And even now, casting his glance ever and anon at the pursuing chariot with a graceful bend of his neck and mostly covering the forepart of his body by the hind part out of fear of the fall of arrows and strewing the track with half-cut pieces of

Darbha slipping from his mouth open through fatigue, behold, due to his lofty boundings he travels more in the sky and less on earth. (7)

How is it! Even as I pursue him I have to strain myself to see him.

Charioteer. Long-lived sir, since the ground is full of ups and downs I have held up the reins, and consequently the speed of the chariot has been slackened. Thereby this deer has gained in the intervening distance. Now when you come to the even ground he cannot elude your reach.

King. Then loosen the reins.

Charioteer. As Your Highness commands. *(Looking at the speed of the chariot)* Long-lived sir, behold, behold.

As the reins are let loose these horses elongating the foreparts of their bodies, keeping steady the edges of chowries, with ears steady and erect, run such that they could not be overtaken by the dust raised by themselves, as if in emulation of the deer's speed. (8)

King. True. The horses surpass the green horses of the Sun. Accordingly—

That which is tiny to the vision becomes suddenly big. That which has gaps in the middle appears to be joined together. That which is curved by nature appears to the eyes to be in a straight

line. Due to the speed of the car, nothing is either far from me or close to me even for an instant. (9)

Driver, look at this being killed. *(Gesticulates the application of an arrow to the bow-string)*

(Behind the screen)

Oh! O king, this is a deer of the hermitage should not be killed, should not be killed.

Charioteer. *(Listening and seeing)* Long-lived sir, sages have appeared, intercepting the antelope that lay within your arrow-shot.

King. *(Hastily)* Then let the horses be controlled.

Charioteer. Yes. *(Stops the chariot)*

(Enter a Hermit *along with* two others)

Hermit. *(Raising his hand)* King, this is a deer of the hermitage, should not be killed, should not be killed.

So withdraw your arrow that has been well applied to the string. Your weapon is for protecting the distressed, not for striking at an innocent one. (10)

King. Here it is withdrawn. *(Does so)*

Hermit. This befits you who are the torch of Puru's race.

This is quite befitting of you who are born of Puru's dynasty. May you get a son possessed of similar qualities, bound to become an emperor. (11)

The two others. *(Raising their hands)* By all means may you get a son bound to be an emperor.

King. *(With salutation)* Accepted.

Hermit. King, we have set out for gathering fuel. Here is seen the hermitage of Kulapati Kaṇva on the bank of the Mālinī. If there be no prejudice to your other work you may walk in and accept the hospitality due to guests. Besides,

On seeing the pleasant rites performed by sages free from impediments you will know how much your arm bearing the scars of the bowstring affords protection. (12)

King. Is Kulapati present?

Hermit. Just now after directing his daughter Śakuntalā to attend to the reception of guests he has gone to Somatīrtha to quell the influence of an adverse fate affecting her.

King. Be it so. I shall see her. On coming to know of my devotion she will report me to the sage.

Hermit. We shall take leave. *(Exit along with his pupils)*

King. Charioteer, urge the steeds on. Let us purify ourselves by the sight of the holy hermitage.

Charioteer. As Your Highness commands. *(Again observes the speed of the chariot)*

King. *(Looking around)* Charioteer, even without mention this can be known as the region of a penance-grove.

Charioteer. How?

King. Don't you see? For here—

Wild paddy corn lies at the root of trees, dropped down from the mouths of hollows containing parrots. Oily stones at some places bear traces of being used in the crushing of the Iṅgudī fruit. The deer, with an unfaltering gait due to the growth of confidence, tolerate the sound. And the ways leading to water-reservoirs are marked by lines drenched in the flows of water from the edges of bark-garments. (13)

Charioteer. All that is right.

King. (Going a little distance) Let there be no disturbance to the occupants of the penance-forest. Halt the chariot here itself. I shall get down.

Charioteer. The reins are held up. Your Highness may get down.

King. (Climbing down) Driver, one should indeed enter penance-groves in humble dress. Here just receive this. *(Taking off his ornaments and bow, hands them over to the driver)* Driver, before I return after meeting the occupants of the hermitage, let the horses be bathed in water (made to have backs bathed in water).

Charioteer. Yes. [*Exit*

King. (Walking about and seeing) This is the gate of the hermitage. I shall just enter. *(Entering and feeling an auspicious sign)*

Tranquil is this site of hermitage. And my arm throbs. Whence could it have its fruition

here? Or rather things that are bound to happen have their openings everywhere. (14)

(Behind the screen)

Here, here, friends.

King. *(Lending his ear)* Eh! To the right of the cluster of trees a talk seems to be heard. I shall go there. *(Walking about and seeing)* Eh! These hermit-girls, carrying jars of water in keeping with their size, come here only to give water to the young trees. *(Observing closely)* Oh! How pleasant is their sight!

If this personality, rare in the harem, is possessed by the folk that live in a hermitage, indeed the plants of a garden are thrown far low in qualities by the creepers of the woods. (15)

I shall remain in this shade and await them.

(Stands seeing)

(*Enter* Śakuntalā *engaged as mentioned above along with* two female friends)

Śakuntalā. Here, here, friends.

Anasūyā. Friend Śakuntalā, I imagine, the trees of the hermitage are dearer than yourself to father Kāśyapa; for, tender like the Navamālikā blossom as you are, you have been directed by him to water the basin of these trees.

Śakuntalā. It is not only the father's command. I myself have sisterly affection for them. *(Gesticulates the watering of trees)*

King. *(Within)* Eh! Is she Kaṇva's daughter? The revered Kāśyapa is indeed poor in appreciation, who engages this girl in the duties of the hermitage.

The sage who desires to convert this guilelessly charming personality into one fit for penance, indeed strives to cut a fuel-plant with the edge of a blue lotus-petal. (16)

Let it be. Hidden by the tree, I shall confidently look at her. *(Does so)*

Śakuntalā. Anasūyā, I am pressed hard by the bark-cloth on my breasts so ruthlessly tied up by Priyaṁvadā. Just loosen it.

Anasūyā. Yes. *(Loosens)*

Priyaṁvadā. *(With laughter)* In this matter you had better condemn your own youthful age which develops your breasts.

King. No doubt the tree-bark is ill-suited to her age, but it does not fail to put forth the beauty of an ornament. For—

Lotus is fascinating though mixed up with moss. The Moon's spot though dark heightens her beauty. This tender girl is exceedingly charming even in her bark-dress. What is it that is not an ornament to sweet personalities? (17)

Śakuntalā. *(Seeing in front)* This Kesara tree seems to urge me on with its fingers of sprouts moving in the breeze. I shall just honour it. *(Walks about)*

Priyaṁvadā. Friend Śakuntalā, just remain here for a while. When you stand near, this Kesara tree appears to be joined to a creeper.

Śakuntalā. You are therefore Priyaṁvadā (a speaker of sweet words).

King. Not merely a speaker of sweet words. Her words are sweet but true. This lady's

—lower lip is possessed of a red hue like that of foliage. Her hands imitate the tender branches. The youthful age, covetable like blossom, exercises its sway over her limbs. (18)

Anasūyā. Friend Śakuntalā, this is the self-chosen bride of the mango tree, the Navamālikā whom you have named Vanajyotsnā. You have forgotten her.

Śakuntalā. If I forget myself. *(Approaching and looking at the creeper)* Friend, at a pleasant season has taken place the union of this creeper and the tree, for Vanajyotsnā has the youthful age of bloom, and the mango with its glossy foliage is fit for enjoyment. *(Stands looking)*

Priyaṁvadā. Anasūyā, do you notice Śakuntalā looks keenly at Vanajyotsnā?

Anasūyā. I do not follow you. Be explicit.

Priyaṁvadā. Her idea is—Shall I too get a suitable bridegroom just as Vanajyotsnā has got a tree suited to her?

Śakuntalā. Certainly that is your wish. *(Drains the water-jar)*

King. Will she be the daughter of Kulapati, born of a wife of unequal caste? Or rather,

Beyond doubt she is worthy of being wedded to a Kṣattriya inasmuch as my noble heart aspires for her. In matters which are subjects of dispute, the mental leanings of noble persons give the true verdict. (19)

However, I shall find out the truth about her.

Śakuntalā. *(In a flutter)* Oh! The bee agitated by the sprinkling of water has left the Navamālikā and turns to attack my face. *(Gesticulates annoyance by the bee)*

King. *(Longingly)* (O bee)—Looked at by her agile side-glances, you touch her often as she quakes in tremor. Moving close to her ears, you buzz gently as if to whisper something. As she waves her hand (to drive you off) you drink her lip, the richest treasure of her sexual dalliance. O bee, we are damned by a search after truth, you are indeed fortunate. (20)

Śakuntalā. Friends, save me, save me from the onslaught of this wicked bee.

Both. *(With a smile)* Who are we to save? Cry out for Duṣyanta. Penance-forests are in fact under royal protection.

King. This is the time for me to disclose myself. Eh! Who is there! *(Half saying so, to himself)* My kingship will be revealed. Let it be. I shall say thus.

Śakuntalā. This wicked one does not stop. I shall go elsewhere. *(Moving to another place and casting her glance)* What! It pursues me even here.

King. *(Approaching fast)* Who is it that commits an outrage on innocent sage-maidens when the descendant of Puru, the punisher of villains, rules the Earth? (21)

(All are puzzled a bit at the sight of the king)

Anasūyā. Sir, no grave danger. This, our dear friend, is confounded by the bee and has grown afraid. *(Points to Śakuntalā)*

King. *(Turning towards Śakuntalā)* Does penance get on well?

(Śakuntalā stands nervous and silent)

Anasūyā. Now by the advent of a distinguished guest. Welcome, sir. Friend Śakuntalā, go to the cottage and bring water together with fruits for reception. This (water in the jar) will be water to wash his feet with.

King. Let it be. Cordiality has been offered by your kind words themselves.

Priyaṁvadā. Then, sir, please sit on this cool platform in the dense shade of the Saptaparṇa tree and relieve yourself of your fatigue.

King. Indeed you too have grown weary by this work.

Anasūyā. Friend Śakuntalā, it is proper for us to attend on guests. So let us sit here.

(All sit down)

Śakuntalā. *(Within)* How is it that on seeing him I am affected by a feeling inconsistent with a penance-forest?

King. *(Looking at all)* Oh! Your mutual affinity is fascinating through equal age and loveliness.

Priyaṁvadā. *(Aside)* Anasūyā, who is this man of superior and dignified personality that speaks so sweet and appears like a lord?

Anasūyā. Friend, I am also inquisitive. I shall just ask him. *(Aloud)* Sir, the confidence roused by your sweet talk makes me speak. Which line of royal sages is adorned by your revered self? Which is the country whose inhabitants have grown anxious by your separation? And for what reason has your delicate self been subjected to the worry of a sojourn to the forest of penance?

Śakuntalā. *(Within)* Heart, be not perturbed. Here Anasūyā is asking the point thought of by you.

King. *(Within)* How shall I introduce myself? And how shall I conceal my identity? Let it be. I shall tell her thus. *(Aloud)* Madam, I have been engaged by the king descended of Puru to look

after charities, and as such I have come to this holy forest to supervise the unimpeded performances of sages.

Anasūyā. Performers of Dharma have now got a patron.

(Śakuntalā gesticulates shyness due to love)

The two friends. *(Noting the psychology of both, aside)* Friend Śakuntalā, if only our father were present here to-day.

Śakuntalā. *(Angrily)* Then what will happen?

The two friends. He will honour this guest with the richest possession of his life.

Śakuntalā. You both, get away. You speak, having something in mind. I shan't hear your words.

King. We would like to ask something relating to your friend.

The two friends. Sir, your wish is a condescension towards us.

King. It is a matter of renown that His Holiness Kāśyapa is in permanent communion with the Supreme Being. Then how is it that this friend of yours is his daughter?

Anasūyā. Listen, sir. There is the royal sage of great powers known as Kauśika who has given his name to a gotra.

King. There is. I have heard.

Anasūyā. Know him as the source of our dear friend. Father Kāśyapa is her father by fostering and bringing her up as she was abandoned.

King. By the word 'abandoned' my curiosity has been roused. I should like to hear from the very beginning.

Anasūyā. Listen, sir. Formerly when that royal sage was engaged in severe penance the gods grew somewhat apprehensive, and the celestial damsel called Menakā was sent by them to spoil his penance.

King. Of course the gods are afraid of another's austerities.

Anasūyā. Then in the lovely season of spring, at the sight of her maddening loveliness—*(Saying so, stops in the middle through shyness)*

King. What next took place can be easily known. By all means she is born of an Apsaras.

Anasūyā. Yes!

King. Proper.

How could this lovely form occur in women of the human species? The waving lightning does not arise from the surface of the Earth. (22)

(Śakuntalā remains with face downcast)

King. *(Within)* There is scope for my ambition. But after hearing the longing for a bridegroom alluded to in jest by her female friend, my mind is doubtful of her love and apprehensive.

Priyaṁvadā. (Looking at Śakuntalā with a smile and turning towards the Hero) Sir, you seem to be desirous of saying something more.

(Śakuntalā threatens her friend with the finger)

King. Madam, you have guessed aright. We have something else to ask out of our zeal to hear about the conduct of the virtuous.

Priyaṁvadā. No need for hesitation. Hermits can freely be asked anything.

King. I should like to know this about your friend.

Is the rigorous conduct of a hermit, obstructive to the actions of love, to be observed by this lady till she is given away in marriage? Or is she to live throughout in the company of the she-deer, dearly loved for their joy-inspiring eyes? (23)

Priyaṁvadā. Sir, even in the performance of Dharma she is a dependent. But her father intends to give her on a suitable bridegroom.

King. (Within) This is not a wish beyond reach.

Heart, be hopeful. Now the doubt has been cleared. What you suspected as fire is now a gem fit for touch. (24)

Śakuntalā. (Feigning anger) Anasūyā, I shall go.

Anasūyā. Why?

Śakuntalā. To report to the venerable Gautamī about this Priyaṁvadā who talks incoherently.

Anasūyā. Friend, it is not proper for one that dwells in a hermitage to leave a distinguished guest without honouring him and to go elsewhere at her will.

(Śakuntalā starts without saying anything)

King. (Within) What? She goes. *(Desires to seize her, but restrains himself)* Oh! How similar to physical action is the working of a lover's mind!

As I was about to follow the sage's daughter I am suddenly checked from my course by decorum. As such I seem to have gone and come back without as much as rising from my seat. (25)

Priyaṁvadā. (Preventing Śakuntalā) Friend, it is not proper for you to go.

Śakuntalā. (Knitting her brows) Why?

Priyaṁvadā. You owe me two sprinklings of trees. Just come. You shall relieve yourself of the debt and then go. *(Turns her back by force)*

King. Happy girl, I observe the esteemed lady is already jaded by the watering of trees. Accordingly—

With drooping shoulders her hands have their palms extremely reddened by the lifting of jars. The breath increasing in magnitude causes the tremor of her breasts even now. The drops of sweat on her face have formed in clusters assailing the Śirīṣa on her ears. And her tresses, as the knot of

hair has loosened, are dishevelled and being tied up with a single hand. (26)

So I shall relieve her of her debt. *(Tries to give his ring)*

(Both read the letters of his name inscribed therein and look at each other)

King. Don't think of us otherwise. It is a gift of the king.

Priyaṃvadā. Sir, this ring does not deserve to be separated from your finger. By your very words she is relieved of her debt. *(Laughing a little)* Friend Śakuntalā, you have been relieved of indebtedness by the revered one extending his sympathy. Nay, by the king himself. You may now go.

Śakuntalā. *(To herself)* If I am able to. *(Aloud)* Who are you to release me or restrain me?

King. *(Seeing Śakuntalā, to himself)* Is it likely that she too is inclined towards us as we are towards her? Or the door is open for my aspiration. For,

Though she does not mingle her words with mine, she offers her ear towards me when I speak. No doubt she does not turn towards my face, but her glance mostly falls on no other object. (27)

(Behind the scenes)

Ye sages, be vigilant in the protection of the animals of the penance-forest. King Duṣyanta is fast approaching on a hunting sport.

Accordingly the dust raised by the hoofs of horses, shining like the setting Sun, falls like a swarm of fireflies on the trees of the hermitage, containing wet bark-garments clinging to their branches. (28)

Moreover—

Terrified by the sight of the chariot, the elephant enters the holy forest with one of his tusks stuck to a tree-stem broken by his impetuous dash, tethered in ropes formed by the encirclement of creepers dragged by his feet, scaring away the herds of deer and appearing like impediment incarnate to our penance. (29)

(All are flurried a little on applying their ears)

King. *(To himself)* Ah! Fie! Soldiers searching for us disturb the penance-grove. Let it be. We will go back.

The two friends. Sir, we are perturbed by this elephant-incident. Give us leave to go to our cottage.

King. *(In a hurry)* You may go, ladies. We too shall so strive that there may be no disturbance to the hermitage.

(All rise)

The two friends. Sir, we are ashamed to communicate our wish to meet again the distinguished guest without having honoured him with a reception.

King. No, not so. I am honoured by your very sight.

(Exit Śakuntalā looking at the king and delaying under a pretext along with her two friends)

King. I am lukewarm to return to the city. I shall attend to my followers and encamp them at a place not far off from the penance-grove. I am indeed unable to withdraw my mind from Śakuntalā's affair.

My body goes in front, but my heart runs back unwittingly like the silk of a flag taken against the wind. (30)

(Exeunt Omnes)

The End of the First Act.

ACT THE SECOND.

(Enter Vidūṣaka *dejected)*

Vidūṣaka. (Heaving a sigh) Alas! I am damned by the friendship of this king indulging in hunting. 'Here is a deer, here is a boar, here is a tiger.' Thus even at midday he rambles in the woods, sparse in the shadow of trees in summer. We drink the tepid waters of mountain-rills, bitter by the contact of leaves. We eat at unpunctual hours the food

largely of flesh roasted with the spit. Even at night I cannot freely lie down as my thighs are aching by pursuit on horseback. Then too early in the morn I have been roused by the bastards of huntsmen in their enthusiasm to seize the forest. With all that my worry does not end. Then a boil over the burn has arisen. Yesterday when we lagged behind and my esteemed friend entered the hermitage in pursuit of a deer, the sage's daughter named Śakuntalā has been presented to his vision by my misfortune. Now he does not even talk of a return to the city. To-day as I was deeply worried over all this, the day dawned before my very eyes. What is my resort? I shall just see him as he would have finished his morning duties and dressing. *(Walking about and seeing)* Here my friend comes, surrounded by the female Yavana attendants armed with bows and wearing garlands of wild flowers. Let it be. I shall remain like one crippled by injured limbs, if at least by so doing I can get rest. *(Stands leaning on a staff)*

INTERLUDE.

(Enter the King *with retinue as stated)*

King. True, the beloved is not within my easy reach, but the mind takes solace at observing her feelings. Though love has not yet achieved its object its reciprocity contributes to pleasure. (1)

(With a smile) Thus imagining a dear one's attitude in keeping with his own wish, a lover moves in a fool's paradise. Accordingly—

That even as she directs her eyes elsewhere her glance is loving, that the slow gait caused by the heaviness of her hips is due to her sportiveness, that when restrained by her female friend with the words 'Don't go,' she speaks to her with intolerance, —all this is dominated by consideration for me, is it? Strange! A lover applies everything to himself. (2)

Vidūṣaka. *(Standing in the same posture)* Friend, my hands do not move. Only words. Be glorious.

King. Why is this disability of the body?

Vidūṣaka. Why? Having squeezed the eyes yourself, you ask for the cause of tears.

King. I don't understand.

Vidūṣaka. Friend, if the cane-plant puts on the appearance of a hunchback, is it due to its own power or the power of the current of the river?

King. The river-current is the cause for that.

Vidūṣaka. And you likewise for me.

King. How?

Vidūṣaka. You have to roam about like a forester in all risky places, thus leaving off your royal duties. Truly, I have no control over my limbs whose joints are shattered by driving off wild beasts daily. I beg your pardon. At least for a day leave me to take my rest.

King. *(To himself)* He says like this. My heart too, recollecting the daughter of Kāśyapa, is averse to hunting. Why?

I am not able to bend this bow fastened to its string to discharge arrows at the deer who after attending on my sweetheart seem to have taken lessons from her in the practice of charming glances. (3)

Vidūṣaka. *(Looking at the king's face)* You are speaking to yourself with something in your mind. Mine has been a cry in the wilderness.

King. *(With a smile)* What else? I have stopped, because my friend's words should not be set at naught.

Vidūṣaka. May you live long. *(Tries to go)*

King. Friend, stop. I have not yet finished my statement.

Vidūṣaka. Give your command.

King. After you have taken rest you should assist me in a different but light work.

Vidūṣaka. Is it in the eating of sweetmeats?

King. In what I am going to say.

Vidūṣaka. I shall be patient.

King. Eh! Who is there?

(Entering)

Doorkeeper. *(Saluting)* May I have Your Majesty's command?

King. Raivataka, let the commander be summoned.

Doorkeeper. Yes. *(Exit and Re-enter with the Commander)* Eager to give orders, His Majesty remains with eyes directed this way. Please go near, sir.

Commander. (Looking at the king) Hunting has really been a blessing to my lord who has not been visited with its evils. Accordingly—

His body with the upper half hardened by the ceaseless stringings of his bow, being proof to the Sun's rays and unaffected by drops of sweat and reduced by physical exercise but not noticeable as such, is possessed of high stamina like that of an elephant roaming in mountains. (4)

(Drawing near) Victory to Your Majesty. A blockade has been created against the escape of wild beasts from the forest. Why delay?

King. My enthusiasm has abated by reason of Māḍhavya speaking ill of hunting.

Commander. (Aside) Friend, be firm in your obstruction. I shall simply pander to his taste. *(Aloud)* Let the fool prattle anything. Indeed, my lord, you are yourself an example.

The belly thinned by the disappearance of fat, the body becomes light and agile. The susceptibilities of beasts changing in fright and fury are observed. And it is the excellence of archers that their arrows are unfailing at a moving target. They falsely say that hunting is a vice. Where is such diversion? (5)

Vidūṣaka. The honoured one has come back to normalcy. But you, roaming from forest to forest, are going to fall into the mouth of some aged bear hankering for a human nose.

King. Good general, we are in the vicinity of a hermitage. So I do not appreciate your words. But now—

Let buffaloes immerse in the water of pools beaten frequently by their horns. Let the herd of deer, squatting in groups under the shade, chew the cud. Let the spoliation of Mustā grass in ponds be carried on with confidence by the troops of swine. And let this our bow with the string let loose enjoy its rest. (6)

Commander. If Your Majesty pleases.

King. Hence withdraw the troops that have gone in advance to seize the forest. Let my soldiers be prevented from doing havoc to the penance-grove. See.

With sages whose wealth is penance and who excel in tranquillity there is the latent fire ready to flame up. Like sunstone slabs yielding a favourable touch, they disgorge it when they come into clash with other fires. (7)

Commander. As Your Majesty commands.

Vidūṣaka. Let your gospel of zeal go to ruin. Be off, bastard.

(Exit the Commander)

King. *(Looking at the attendants)* Ladies, you may put aside your hunting dress. Raivataka, you too may attend to your duties.

Servants. As Your Majesty bids. [*Exeunt*

Vidūṣaka. You have expelled the last fly. Now sit down under the shade of this tree on the seat canopied by the thickly grown creepers. I too shall sit at ease.

King. Go in front.

Vidūṣaka. Come on, come on.

(Both walk about and sit down)

King. Māḍhavya, you have not realised the purpose of your eyes. For, you have not seen what ought to be seen.

Vidūṣaka. Indeed you are in my front.

King. Everybody thinks his own people handsome. I speak with reference to that ornament of the hermitage—Śakuntalā.

Vidūṣaka. *(Within)* Let it be. I shan't give him scope. *(Aloud)* Friend, does that sage's daughter look covetable for you?

King. Friend, the heart of Puru's scions does not enter on a forbidden ground.

The sage's daughter is born of a celestial nymph as repute goes; and recovered as a foundling like a Navamālikā flower dropped down and fallen on an Arka tree. (8)

Vidūṣaka. *(Laughing)* Friend, as one satiated with sweet dates would long for the tamarind fruit, you entertain this longing in disregard of the gems of ladies.

King. You have not seen her. So you say like this.

Vidūṣaka. That should indeed be charming which strikes even you with wonder.

King. Friend, why say more?

After drawing her in a picture and infusing life into it, she has perhaps been created by the mind by the Creator with a wealth of loveliness. She seems to me a different creation of the gem of ladies, considering the omnipotence of the Creator and her lovely frame. (9)

Vidūṣaka. If so, the whole lot of beautiful ladies stand condemned.

King. This idea strikes my mind.

Her faultless beauty is a flower unsmelt, a sprout uncut by nails, a gem unperforated, honey fresh and untasted, the cumulative fruit of past virtues. I don't know whom in this world Providence is going to favour as its enjoyer. (10)

Vidūṣaka. So save her quickly. Let her not fall into the hands of some sage possessed of a head glossy with the oil of Iṅgudī.

King. In fact the worthy lady is dependent. Her parent is not here.

Vidūṣaka. How is the attachment of her glance towards your worthy self?

King. By nature sage-maidens are not forward. However—

When I turn towards her, she withdraws her glance and she smiles so as to suggest its origin to a different cause. Her love with its free play checked by modesty was neither exposed nor concealed by her. (11)

Vidūṣaka. Do you expect her to mount your lap as soon as you were seen?

King. When we parted from each other, no doubt she expressed her heart through her very shyness. Accordingly—

Alleging that her foot was injured by a Darbha sprout, the delicate damsel unexpectedly stopped after going a few steps, and she turned back her face in extricating the bark-cloth though not stuck to the branches of trees. (12)

Vidūṣaka. If so, take your dish for the journey. I see you have converted the penance-forest into a lovely park.

King. Friend, I have been known by some sages. Think out under what pretext can we continue in the hermitage at least for a time?

Vidūṣaka. What other pretext? Of course you are their king. Say, let the sages bring the sixth share of their paddy.

King. Fool, a different blessing accrues from their protection, which is laudable in supersession of heaps of gems.

The yield that accrues to kings from the members of castes is perishable, whereas the tenants of forests give us the imperishable sixth share of their penance. (13)

(Behind the scenes)

Hurrah! We have realised our purpose.

King. *(Lending his ear)* Eh! A bold and dignified voice. They must be sages.

(Entering)

Doorkeeper. Victory to Your Majesty. Here two boy-sages have arrived at the gate.

King. Then admit them without delay.

Doorkeeper. I shall admit. *(Exit and enter along with two boy-sages)* Here, here, gentlemen.

(Both look at the king)

The First one. Oh! How this form infuses confidence though blazing with valour! Or it is only appropriate in a king who differs not much from sages. For—

He too undergoes life in an order of society which is of benefit to all. He too amasses penance daily by affording protection. The sacred appellation of sage applicable to him too, as he has controlled his

senses, has reached heaven, being frequently sung by the Cāraṇa couples, but it is only prefixed with the word 'royal.' (14)

The Second sage. Gautama, is he that friend of Indra, Duṣyanta?

The First sage. Yes.

The Second sage. Then—

It is not strange that, single but aided by his own arms as long as the bolts of the city-gate, he protects the whole Earth with its dark boundary of seas. For, the celestial damsels, when deprived of their enjoyments by the demons, fix their hopes of victory on this person's bow fastened to its string and on the Vajra (thunderbolt) of Indra. (15)

Both. (Going near) Glory to Your Majesty.

King. (Rising from his seat) I salute you both.

Both. Hail to you. *(Present fruits)*

King. (Accepting with salutation) May I have your command?

Both. Your presence here is known to the occupants of the forest. They therefore request of you—

King. What do they command?

Both. Due to the absence of His Holiness Sage Kaṇva, the demons cause obstruction to our sacrifice. Hence let the hermitage be looked after by you assisted by your charioteer for a few nights.

King. I am obliged.

Vidūṣaka. *(Aside)* This is a much too favourable request to you.

King. *(With a smile)* Raivataka, let the charioteer be told of my message, 'Get ready the chariot together with the bow.'

Doorkeeper. As Your Majesty commands. [*Exit*

Both. *(With joy)* This is quite worthy of you who walk in the footsteps of your forefathers. Indeed Puru's scions are pledged to the engagements of granting immunity from fear to persons afflicted. (16)

King. *(Bowing)* Both of you may go first. I shall come presently.

Both. May you be victorious. [*Exeunt*

King. Māḍhavya, have you curiosity to see Śakuntalā?

Vidūṣaka. At first I had it swelling in floods. Now due to the tale of demons, not even a drop of it remains.

King. Don't be afraid, you are close by me, isn't it?

Vidūṣaka. Then I am saved from the demon.

(Entering)

Doorkeeper. The chariot is ready and awaits your march for conquest. Here, on the other hand, Karabhaka has arrived from the the city, carrying the message of the queen-mother.

King. *(Tenderly)* Is he sent by my mother?

Doorkeeper. Yes.

King. Admit him.

Doorkeeper. Yes. *(Exit and enter along with Karabhaka)* Here is His Majesty. Go near.

Karabhaka. Victory to Your Majesty. The queen-mother commands—'On the coming fourth day my fast will come to an end. The long-lived one should be positively present on the occasion.'

King. Here is the work of sages, and here is the bidding of elders. Both are inviolable. What is the solution?

Vidūṣaka. Stand in the middle like Triśaṅku.

King. Enough of fun. Really I am agitated.

Since the two tasks call for my presence at two different places, my mind is divided between the two like the current of a river obstructed by a mountain ahead. (17)

(Reflecting) Friend, you have been owned by my mother as a son. So it is proper that you should go back from here and inform the revered ladies that I am engaged in the task of sages and yourself do the son's duties to them.

Vidūṣaka. I suppose you will not treat me as afraid of the demon.

King. *(Smiling)* How is it possible of you?

Vidūṣaka. So I shall go just as a king's younger brother would go.

King. In order that a disturbance to the penance-grove should be avoided, I am indeed sending away all my followers along with you.

Vidūṣaka. Then I have now become a prince, the heir-apparent to the throne.

King. (Within) This chap is talkative. Perhaps he will disclose our leanings to the inmates of the harem. Let it be. I shall tell him thus. *(Taking Vidūṣaka by the hand)* Friend, I am going to the hermitage out of deference to the sages. Really I have no longing for the sage-maiden. See—

Where are we, and where is the person, foreign to love, bred up in the company of fawns? Friend, it was all a talk in jest. Let not my words be taken in earnest. (18)

Vidūṣaka. I agree.

(Exeunt Omnes)

The End of the Second Act.

ACT THE THIRD.

(Enter a Sacrificer's pupil *taking Kuśa grass)*

Pupil. Oh! How able is King Duṣyanta! No sooner did the revered monarch enter the hermitage than did our observances run smooth, free from impediment.

What will be the tale if he discharges arrows? By the very sound of his bowstring he dispels the obstacles far off as if it were the furious hum of his bow. (1)

I shall offer these Darbhas to the officiating priests for spreading over the sacrificial altar. *(Walking about and seeing) (Addressing a target in the sky)* Priyaṁvadā, to whom are you taking this Uśīra unguent and lotus leaves coupled with stalks? *(Pretending to receive an answer)* What do you say? 'Śakuntalā is highly ill due to the influence of the sun's heat; this is for cooling her body.' Then let her be treated with care. She is indeed the life of His Holiness Kulapati. I too shall send to her through Gautamī, consecrated water of the sacrifice to quell her evil. [*Exit*

INTERLUDE.

(Enter the King *love-lorn)*

King. (Heaving) I know the power of penance, and it is known to me that the girl is a dependent. However, I am not able to turn back my heart from her. (2)

(Gesticulating the torment of love) Lord Cupid, the host of lovers are deceived by yourself and the Moon, innocent to all appearance. For—

Your employment of flowers as arrows and the Moon's spread of cool rays, these two seem untrue in the case of persons like myself. The Moon emits fire through his beams laden with snow, and you too make your flower-arrows hard like adamant. (3)

(Walking about) Now that the duty is finished and I have been permitted to take rest by the members of the congregation, where shall I divert my fatigued self? *(Sighing)* What other refuge is there for me except the sight of my sweetheart? I shall search for her. *(Looking at the Sun)* Most probably Śakuntalā spends this hot hour of the day in the company of her female friends on the banks of the Mālinī abounding in circling creepers. I shall go there only. *(Walking about and feeling the touch)* Oh! How pleasant with free breeze is this region!

The breeze laden with the fragrance of lotuses and wafting sprays from the waves of the Mālinī is fit for tight embrace by means of limbs heated by love. (4)

(Walking about and seeing) She must be present in this bower covered with cane-plants. Accordingly, *(Looking down)*

The fresh line of footsteps, raised in front and depressed behind due to the weight of hips is seen at its threshold abounding in white sands. (5)

I shall just see through the interspaces of branches. *(Walking about, doing so, with joy)* Eh!

The joy of my eyes has been reached. Here the dearest of my dreams reclines on a slab covered with flowers and is attended upon by her two female friends. Let it be. We will listen to their confidential talk. *(Stands looking)*

(Enter Śakuntalā *engaged as stated above along with her two female friends)*

Both friends. (Fanning, tenderly) Friend Śakuntalā, does the breeze of lotus-leaf give you relief?

Śakuntalā. Friends, are you both waving the fan?

(Both show signs of grief and look at each other)

King. Śakuntalā is seen to be highly indisposed. *(Reflecting)* Will this be the fault of the Sun's heat, or will it be as wished for by my heart? *(Seeing longingly)* Or rather, enough of doubt.

This body of my beloved with Uśīra applied to her breasts and bracelets purely of lotus-stalks withered away, is peculiarly charming though suffering from torment. No doubt the heat due to the spread of Cupid and due to the spread of summer is equal, but the injury inflicted by summer on young ladies will not be so fascinating. (6)

Priyaṁvadā. (Aside) Anasūyā, Śakuntalā is careworn ever since she saw that royal sage. Is this anguish of hers due to that?

Anasūyā. Friend, I too entertain the same doubt. Let it be. I shall ask her. *(Aloud)* Friend, I wish to ask you something, for your torment is excessive.

Śakuntalā. *(Rising from the bed by the upper portion of her body)* Friend, what do you wish to say?

Anasūyā. Friend Śakuntalā, both of us are of course foreign to the affairs of love. But we notice in you that sort of plight which we have heard as characteristic of persons fallen in love in the chronicles of history (in epic treatises). Tell what is this torment due to? Without diagnosing the disease, no treatment should be started.

King. My speculation too agrees with that of Anasūyā.

Śakuntalā. *(Within)* Strong indeed is my clinging. But I am unable to divulge it suddenly even to them.

Priyaṁvadā. Friend, she speaks aright. Why do you neglect your anguish? You are in fact getting reduced in body day by day. Only the splendour of loveliness does not leave you.

King. True is the statement of Priyaṁvadā. Accordingly—

Her face has its cheeks highly emaciated, her bosom has its breasts relieved of stiffness; her waist is much too reduced, shoulders depressed a good deal, and her colour pale. Harassed by love, she is both lamentable and sweet to look at like a Mādhavī creeper touched by the wind drying up its leaves. (7)

Śakuntalā. Friend, to whom else am I to tell? But I am only going to cause you worry.

Both. Hence it is that we insist. Divided among friends, the pangs of grief will be endurable.

King. Asked by friends who are alike with her in weal or woe, this girl will not fail to disclose the cause of anguish as felt by her. Though I was looked at by her in several ways turning back wistfully, I am, during this short while, in a terrible suspense as to what is going to be heard. (8)

Śakuntalā. Friend, ever since that royal sage, protector of the penance-grove, came within the range of my sight, I have been reduced to this plight through a longing for him.

King. *(With joy)* I have heard what ought to be heard.

Love alone was the cause of my affliction, and love has itself become my gladdener like the cloudy day of winter to the world of living beings. (9)

Śakuntalā. So if you agree, act in such a manner that the royal sage will take pity on me. Otherwise positively pour water with sesame for me.

King. Her statement sets at rest all doubts.

Priyaṁvadā. *(Aside)* Anasūyā, her love having gone to extremes, she will not brook delay. The person on whom she has set her heart is an ornament of Puru's scions. So her aspiration is laudable.

Anasūyā. It is as you say. *(Aloud)* Friend, fortunately your attachment is befitting. Or where will a big river flow except into the Ocean?

Priyaṁvadā. What else than a mango tree deserves to be joined to an Atimukta creeper, rich in foliage?

King. What is there strange if the pair of Viśākhā stars follow in the wake of the Moon's disc?

Anasūyā. What then is the expedient by which we can procure our friend's desire quickly and confidentially?

Priyaṁvadā. 'Confidentially' is what gives rise to anxiety. 'Quickly' is easy enough.

Anasūyā. How so?

Priyaṁvadā. Indeed the royal sage with his longing indicated by loving glances towards her is seen pining away with wakefulness all these days.

King. Truly, I am so. Accordingly—

This golden bracelet whose gems are discoloured by the scalding tears flowing due to internal heat from the corners of eyes placed on my arm night after night is every now and then dragged back by me as often as it glides down the wrist without being obstructed by the scars caused by the frictions of the bowstring. (10)

Priyaṁvadā. *(Reflecting)* Friend, make out a love-letter to him. I shall conceal it in flowers, and under

the pretext of taking the blessings of the Deity I shall deliver it into the hands of that king.

Anasūyā. This soft expedient appeals to me. What does Śakuntalā say?

Śakuntalā. Will your orders be disobeyed?

Priyaṁvadā. Then think of some elegant composition of words with a prefatory introduction of yourself.

Śakuntalā. Friend, I shall think it out. But my heart trembles, being afraid of a refusal.

King. Lo! Here stands the person eager for your union, from whom, O timid lady, you apprehend a refusal. A person praying for Śrī (prosperity) may or may not get her. How will a person sought for by Śrī be inaccessible to her? (11)

Both friends. Eh! You ignore your own merits. Who will screen with a cloth the autumnal moonlight delightful to the body?

Śakuntalā. *(With a smile)* I am engaged in it. *(Sits and reflects)*

King. Proper indeed that I, with eyes forgetful of winking, see my beloved. For—

Her face with one of its eyebrows raised as she composes her words conveys her love towards me by its bristling cheek. (12)

Śakuntalā. Friend, I have thought over the song. The writing materials are not at hand.

Priyaṁvadā. Write out the letters with your nails on this lotus-leaf soft like a parrot's breast.

Śakuntalā. *(Gesticulating actions as stated)* Friends, just hear and see if it is coherent or not.

Both. We shall be attentive.

Śakuntalā. *(Reads)*

I don't know your heart. But, O merciless one, Cupid does forcibly day and night torture my limbs that have fixed their dreams on you. (13)

King. *(Approaching suddenly)*

Delicate damsel, Cupid tortures you, whereas he burns me for ever. The day does not cause the fading of the white lily so much as it does that of the Moon. (14)

Both friends. *(With joy)* Welcome to you who embody the dream of our friend that has materialised without delay.

(Śakuntalā tries to rise in greeting)

King. No, don't worry.

Your limbs squeezed into the cushion of flowers, fragrant with the quickly withering bits of lotus-stalks and undergoing heavy torment, should not be made to exert in the offer of greetings. (15)

Anasūyā. Let our friend adorn a portion of the slab here.

(The king sits. Śakuntalā remains abashed)

Anasūyā. The mutual love of you both is patent. But the affinity for my female friend makes me repeat.

King. Happy girl, it should not be stifled. What is desired to be said, if omitted, causes regret.

Anasūyā. A king should remove the distress of a person in distress, living in his kingdom. I suppose that is your duty.

King. No higher duty.

Anasūyā. So now this dear friend of ours has been landed in this plight by Lord Cupid on account of you. Therefore you deserve to sustain her life by your acceptance.

King. Lucky girl, mutual is our love. By all means I am blessed.

Śakuntalā. *(Looking at Anasūyā)* Friend, enough of restraining the royal sage who is anxious due to separation from his harem.

King. Lady ever present in my heart and possessed of bewitching eyes, if you imagine my heart which has no other refuge in a different light, hit as I am by the arrows of Cupid, I am once again hit. (16)

Anasūyā. Friend, kings are reputed to have several wives. Conduct yourself in such a manner that our dear friend will not come to be lamented by her kinsfolk.

King. Virtuous girl, why say more?

Despite any number of wives, only two are the fortes of my family—the Earth girdled by the seas and this your friend. (17)

Both. We are happy.

Priyaṁvadā. *(With a turn of her glance)* Anasūyā, yonder the fawn searches for its mother, anxiously casting glances here and there. Come. We will join it to its mother.

(Both start)

Śakuntalā. Friends, I am without refuge. One of you may go.

Both. He who is the refuge of the Earth remains close to you. [*Exeunt*

Śakuntalā. What? They have actually gone.

King. Enough of excitement. Indeed the person keen on pleasing you remains here by your side.

Shall I, with the cool fans of lotus-leaves efficient to drive out your fatigue, set the moist wind in motion? Or, O lady of overlapping thighs, shall I place your lotus-red feet on my lap and shampoo them so as to contribute to your pleasure? (18)

Śakuntalā. I shall not make myself a sinner towards persons deserving of respect. *(Tries to rise and go)*

King. Fair lady, the day has not cooled down. Such is the condition of your body.

How will you, after leaving the flower-cushion provided with breast-covers made of lotus-leaves, go into the sun with your limbs weakened by pain? (19)

(Turns her back forcibly)

Śakuntalā. Descendant of Puru, safeguard the rule of modesty. Though afflicted by love, I am not master of myself.

King. Cowardly girl, no need for fear from elders. Even if he sees it, the revered Kulapati who knows Dharma will not find fault with it. For—

Numerous daughters of royal sages are heard of as married under the Gāndharva form of matrimony, and they have also been approved by their fathers. (20)

Śakuntalā. Just release me. I shall again take counsel with my friends.

King. Let it be. I will release.

Śakuntalā. When?

King. At such time, O fair lady, when the nectar of your lip, virgin and tender, is with compassion tasted by my thirsty self in the same way as the juice of a flower, unpressed, tender and fresh, is tasted by the thirsty bee. (21)

(Tries to raise her face. Śakuntalā avoids by gesture)

(Behind the scenes)

O female Cakravāka, take leave of your mate. The night has arrived.

Śakuntalā. *(In a flutter)* Descendant of Puru, surely the revered Gautamī comes here to enquire the state of my health. So hide yourself in the bush.

King. As you say. *(Stands hiding himself)*

(Enter Gautamī *with vessel in hand and the* Two female friends)

Both friends. Here, here, venerable Gautamī.

Gautamī. *(Approaching Śakuntalā)* Child, is the pain of your limbs light?

Śakuntalā. There is improvement in me.

Gautamī. Your body will be relieved of all pain by this water associated with Darbhas and consecrated for quelling evils. *(Sprinkling it on Śakuntalā's head)* Girl, the day has drawn to a close. Come. Let us go to the cottage itself. *(All start)*

Śakuntalā. *(Within)* Heart, when the fruition of your dream first came within your easy reach, you didn't shake off your cowardice. Now you are remorsefully nonplussed. What can you do? *(Stopping at another footstep)* *(Aloud)* You bush, remover of my torment, I take leave of you with a view to further enjoyment. A N

(Exit Śakuntalā with reluctance along with the other ladies)

King. *(Going to his original place and heaving)* Ah! The fruitions of desires are beset with impediments.

Possessed of a lower lip frequently intercepted by her fingers, struggling with words of remonstrance and yet fascinating and turning round on the shoulders, the face of the lady possessed of eyes characterised by dense eyelashes was somehow lifted and yet not kissed by me. (22)

Where shall I go now? Or rather, I shall remain in this very bush for a while, which was enjoyed and vacated by my beloved. *(Seeing around)*

Here is the flower-cushion on the stone, thrown pell-mell by her body. Here is the faded love-letter made out on the lotus-leaf with her nails. Here is the lotus-ornament dropped from her hand. Thus fixing my eyes here and there, I am not able to go out suddenly even from the vacant cane-bower. (23)

(In the air)

King, when the sacrificial rite of the evening was afoot, the shadows of monsters, brown like the evening clouds, move about in utter disorder round the altar provided with fires, instilling fear in all possible ways. (24)

King. Lo! Here I am coming. [*Exit*

The End of the Third Act.

ACT THE FOURTH.

(Enter the Two female friends *gesticulating the plucking of flowers)*

Anasūyā. Friend Priyaṁvadā, though my heart is pleased that Śakuntalā whose happiness has been brought about by the Gāndharva form of wedlock has gone to a suitable husband, yet there is this thing to be considered.

Priyaṁvadā. What is it?

Anasūyā. Left by the sages after completing the sacrifice, the royal sage must have gone to his city and joined with his harem. Does he to-day remember or not the affairs that took place here?

Priyaṁvadā. Be confident. That kind of personality will not go contrary to virtue. But I don't know what the reactions of the father will be on hearing of this incident.

Anasūyā. In my view it will be acceptable to him.

Priyaṁvadā. How?

Anasūyā. It is his foremost idea that his daughter should be given to a man of merit. If Providence brings it about of its own accord, the parent is so much the fortunate without any effort of his own.

Priyaṁvadā. *(Looking at the flower-vase)* Friend, I suppose flowers sufficient for worship have been gathered.

Anasūyā. Indeed we have to worship the goddess of matrimonial prosperity for Śakuntalā.

Priyaṁvadā. Proper.

(Both begin the worship)

(Behind the scenes)

Eh! I am here.

Anasūyā. *(Lending her ear)* It seems to be an announcement by guests.

Priyaṁvadā. Of course Śakuntalā is present at the cottage.

Anasūyā. But not present in mind.

Priyaṁvadā. Let it be. These flowers will do.

(Both start)

(Again behind the scenes)

Ah! You that disregard a guest.

The person thinking of whom with an undivided mind you scarcely notice my arrival, a storehouse of penance as I am, that person, though reminded, will fail to recollect you as an absent-minded person a talk first addressed to him. (1)

Priyaṁvadā. Ah! Fie? It has actually happened. Śakuntalā with a vacant mind has sinned against some person to whom respect is due. *(Seeing in front)* Not indeed against some one. It is Durvāsas, the sage who easily gets anger. Having thus cursed her, he has returned in an irrepressible gait with nimble feet. Who else will flare up except fire?

Anasūyā. Go. Fall at his feet and bring him back. I shall come up after taking water for his reception.

Priyaṁvadā. Yes. [*Exit*]

Anasūyā. (*Gesticulating a stumbling at a further step*) Ah! The flower-vase has slipped from my forearm as I stumbled in excitement. (*Picks up the flowers*)

(*Entering*)

Priyaṁvadā. Friend, whose conciliation will he take, crooked by nature that he is? But he has been made to relent a little.

Anasūyā. (*With a smile*) That itself is too much of him. Tell.

Priyaṁvadā. When he refused to come back, he was informed by me—'Your Holiness, out of regard for previous devotion, let this one fault of your daughter who is ignorant of your power of penance be pardoned.'

Anasūyā. And then?

Priyaṁvadā. Then he said, 'My word cannot go wrong. But the curse will disappear at the sight of an ornament serving as token.' So saying, he disappeared.

Anasūyā. Now it is possible to take consolation. There is the ring marked with his name that has been applied (to her finger) by that royal sage himself with the words—'Be this remembered' as he started. Hence Śakuntalā has the remedy at her disposal.

Priyaṁvadā. Friend, come. Let us perform the Deity's worship for her sake. *(Both walk about)*

Priyaṁvadā. *(Seeing)* Anasūyā, see our dear friend with face placed on her left hand and appearing as though drawn in a picture. By thoughts fixed on her husband she is not cognisant of herself. What then of a newcomer?

Anasūyā. Priyaṁvadā, let this matter rest within the mouths of us two alone. Our friend who is sensitive by nature should be safeguarded, isn't it?

Priyaṁvadā. Who will sprinkle a Navamālikā creeper with hot water?

(Exeunt Both)

INTERLUDE.

(Enter a Pupil *just risen from sleep)*

Pupil. I have been commanded by the revered Kāśyapa on his return from exile to announce time. I shall go into the open and find out how much of the night remains. *(Walking about and seeing)* Oh! The day has dawned. Accordingly—

On the one side the Moon (lord of herbs) goes into the top of the setting mountain, and on the other appears the Sun placing Aruṇa in front. By the decline and rise of the two luminaries simultaneously the world seems to be taught lessons in its vicissitudes of life. (2)

Moreover—

When the Moon has disappeared, the very same lily does not delight my eyes, its beauty surviving but in memory. The griefs of womenfolk caused by the exile of their loved ones are indeed highly unbearable. (3)

(Enter throwing off the curtain)

Anasūyā. This is not unknown even to a person who is thus averse to worldly pleasures. Still that king has behaved unfairly towards Śakuntalā.

Pupil. I shall announce to my master the advent of the hour of Homa. [*Exit*

Anasūyā. Even if aware, what can I do? My hands and feet do not move to do even the customary duties. Let Cupid please himself, by whom my dear friend has been made to confide in an untruthful person and is possessed of a vacant heart. Or the anger of Durvāsas causes this corruption. Otherwise how will that royal sage having said so much, fail to send even a letter all this time? So I shall send him the ring as token. Or whom am I to request among penance-doers who already suffer hard. Indeed the blame will rest on friends. So despite my resolve I am not able to communicate to father Kāśyapa returned from exile that Śakuntalā was wedded by and has conceived through Duṣyanta. In this state of affairs what are we to do?

(Entering)

Priyaṁvadā. *(With joy)* Friend, hasten to do the auspicious arrangements for Śakuntalā on the eve of her departure.

Anasūyā. How is it?

Priyaṁvadā. Listen. Just now I had been to Śakuntalā to enquire about her sound sleep. Just then father Kāśyapa embraced her as she bent down her face in shame and thus applauded her, 'Fortunately the offering of a sacrificer, though his vision is obscured by smoke, has fallen into the fire. Dear girl, like learning imparted to a good pupil you have become my object of pride. Accepted by the royal sage that you are, I shall send you to your husband to-day itself.'

Anasūyā. By whom was this news indicated to father Kāśyapa?

Priyaṁvadā. By an incorporeal voice couched in metre as he entered the apartment of fires.

Anasūyā. *(With joy)* Tell, tell.

Priyaṁvadā. *(Speaking in Sanskrit)*

'O Brahmin, know that your daughter does, like the Śamī plant harbouring fire in its interior, bear the seed deposited by Duṣyanta for the happiness of the world.' (4)

Anasūyā. *(Embracing Priyaṁvadā)* Friend, I am gratified. But since Śakuntalā is being taken to-day itself, I enjoy pleasure mixed with anxiety.

Priyaṁvadā. Friend, we will divert our anxiety. Let the poor girl be happy.

Anasūyā. Then there is a durable wreath of Kesara flowers preserved by me for her sake in the cocoanut shell hanging on the branch of the mango tree. Have it ready in your hand. I shall prepare her auspicious equipment consisting of the yellow pigment, the earth from holy waters and sprouts of Dūrvā grass.

Priyaṁvadā. Do so.

(Exit Anasūyā. Priyaṁvadā takes flowers by gesture)

(Behind the scenes)

Gautamī, let Śārṅgarava and his associates be ordered to escort Śakuntalā.

Priyaṁvadā. (Lending her ear) Anasūyā, make haste. Here the sages going to Hastināpura call out.

(Entering with unguent in hand)

Anasūyā. Friend, come. *(Both walk about)*

Priyaṁvadā. (Seeing) Here stands Śakuntalā, given a full bath (inclusive of the cleansing of the braid of hair) at sunrise itself and felicitated by sage-matrons taking corn in their hand and invoking blessings on her. Let us go near her. *(Both go near)*

(Enter Śakuntalā, *engaged as stated and seated)*

One of the sage-matrons. (Towards Śakuntalā) Child, may you get the title of Queen, indicative of your husband's high regard.

A Second Matron. Dear child, may you give birth to a hero.

A Third one. Child, may you be esteemed of your lord.

(Having thus conferred blessings, Exeunt all the matrons except Gautamī)

Both friends. (Going near) Friend, had you a happy bath?

Śakuntalā. Welcome to both my dear friends. Sit here.

Both. (Taking hold of auspicious vessels and sitting) Friend Śakuntala, be ready. We will both perform your auspicious decoration.

Śakuntalā. This is indeed to be prized high. Ornamentation by friends (like you) will hereafter be scarce for me. *(Sheds tears)*

Both. Friend, it is not proper for you to weep at a happy occasion. *(Both wipe her tears and adorn her by gesture)*

Priyaṁvadā. A beauty worthy of jewels is being marred by ornaments available in a hermitage.

(Enter with presents in hand)

Two sage-pupils. Here is a set of ornaments. Let the revered lady be adorned.

(All wonder on seeing it)

Gautamī. Dear Nārada, where is this from?

The First pupil. By the power of father Kāśyapa.

Gautamī. What? Is it a mental creation?

The Second pupil. No. Be it heard. We were ordered by our master to bring flowers from trees for the sake of Śakuntalā.

Then a festive silk garment white like the Moon, was exhibited by a certain tree. The juice of red lac fit for application on the feet was exuded by a certain tree. Jewels were offered by the hands of sylvan deities that came out up to the wrist from other trees, which (hands) seemed a counterpart to the offshoot of their foliage. (5)

Priyaṁvadā. (Looking at Śakuntalā) Friend, by this recognition it is indicated that Royal glory is to be enjoyed by you in your husband's home.

(Śakuntalā feels abashed)

First pupil. Gautama, come, come. Let us intimate the service of trees to Kāśyapa risen from bath.

Second pupil. Yes.

(Exeunt both)

The two female friends. Eh! We have never handled jewels. However through our acquaintance in painting designs we will make a setting of ornaments on your limbs.

Śakuntalā. I know your skill.

(Both adorn by gesture)

(Enter Kāśyapa *risen from bath)*

Kāśyapa. Now that Śakuntalā is to go away to-day, my heart is affected by anxiety; my throat is choked

with tears held in restraint; my vision is dimmed by cares. Wonder! To me, a forest-dweller, such is the weakness due to affection. How much then will householders be harassed by the fresh griefs of separation from their daughters? (6)

(Walks about)

The two female friends. Friend Śakuntalā, your ornamentation is finished. Now put on the pair of silk cloths.

(Śakuntalā rises and wears)

Gautamī. Child, your father has come, embracing you, as it were, with eyes streaming with joy. Offer your customary obeisance.

Śakuntalā. *(Bashfully)* Father, I salute.

Kāśyapa. Dear girl,

May you be esteemed of your lord as Śarmiṣṭhā of Yayāti. And may you get a son bound to be an emperor as she did Puru. (7)

Gautamī. Your Holiness, this is a boon, no mere blessing.

Kāśyapa, Dear girl, walk round the fires here just propitiated with offerings.

(All walk round)

Kāśyapa. *(Blesses in language couched in Vedic metre)*

May these sacrificial fires protect you, fires which are located around the sacrificial altar, which blaze with fuel, whose borders are strewn with

Darbha and which drive out sins by the fragrance of sacrificial offerings. (8)

Now start. *(Casting his glance)* Where are Śārṅgarava and his associates?

(Entering)

A pupil. Your Holiness, here we are.

Kāśyapa. Lead the way for your sister.

Śārṅgarava. Here, here, madam.

(All walk forward)

Kāśyapa. Ye trees of the penance-grove that are in attendance,

That Śakuntalā who will not try to drink water first when you have not drunk, who, though fond of ornaments, will not seize your sprout out of love for you and who enjoyed festivity at the first output of your bloom—she goes to her husband's home. Let her be granted leave by all of you. (9)

(Recognising a cuckoo's voice) Ah!

Śakuntalā has got her departure approved by the trees here, her comrades in forest-life, inasmuch as this sweet and gentle cry of the cuckoo has been addressed by them in reply. (10)

(In the sky)

May her journey be happy, pleasant at intervals with tanks green with lotus-plants, the heat of the sun's rays being mitigated by shady trees, the soft

dust (of roads) being formed of the pollen of lotuses and the breeze being gentle and congenial. (11)

(All listen with wonder)

Gautamī. Daughter, your departure has been approved by the deities of the penance-forest who are attached to you like kinsmen. Salute the goddesses.

Śakuntalā. (Doing obeisance, walking about, aside) Friend Priyaṁvadā, though I am eager to meet my lord my feet turn towards the front with reluctance as I leave the hermitage.

Priyaṁvadā. It is not my friend alone that is nervous about separation from the penance-forest. See the plight of the penance-forest too which is thus threatened with your separation.

The deer eject the morsels of grass; the peacocks give up their dance; the plants shed tears, as it were, as their white leaves drop out. (12)

Śakuntalā. (Recollecting) Father, I shall take leave of my plant-sister Vanajyotsnā.

Kāśyapa. I know your sisterly affection for her. She is here to the right.

Śakuntalā. (Approaching the plant) Vanajyotsnā, though joined to the mango-tree, embrace me with the hands of branches directed this way. From to-day I am in fact going to be far off from you.

Kāśyapa. By your good deeds you have reached a husband suited to you whom I had already in view for your sake. And this Navamālikā plant has

joined with the mango tree. Now in her case as well as yours I am free from care. (13)

Direct your course this way.

Śakuntalā. *(To her female friends)* Friends, this is committed to the charge of you both.

The two female friends. Into whose hands are we entrusted? *(Both shed tears)*

Kāśyapa. Anasūyā, don't weep. In fact it is you two that should keep Śakuntalā firm.

(All walk forward)

Śakuntalā. Father, when this roe roaming on the outskirts of the cottage, now in advanced pregnancy, passes through a safe delivery, send me some one to communicate the happy news.

Kāśyapa. We will not forget it.

Śakuntalā. *(Gesticulating a slip of her gait)* What is this which again sticks to my cloth? *(Turns back)*

Kāśyapa. Dear girl,

This deer, your adoptive son, at whose face injured by the Kuśa tip the oil of Iṅgudīs was poured by you to heal the wound and which was brought up by you with handfuls of Śyāmāka grain, does not quit your track. (14)

Śakuntalā. Dear boy, why do you follow me when I am setting aside my affinities? You were bred up (by me), though bereaved of your mother shortly after she had given birth to you. And even

now as you are separated from me my father will take care of you. Just go back. *(Starts weeping)*

Kāśyapa. Do you with steadiness break the continuity of your tears that block the passage of your eyes with eyelashes raised high. In this track full of ups and downs unnoticed your feet do indeed stumble. (15)

Śārṅgarava. Your Holiness, it is reputed that a dear person should be followed up to the limits of a water-boundary. Here is the shore of a tank. Here you deserve to leave your message and go back.

Kāśyapa. Then let us resort to the shade of this juicy tree.

(All walk about and stand)

Kāśyapa. *(Within)* What message shall we send, suited to the revered Duṣyanta. *(Reflects)*

Śakuntalā. *(Aside)* Friends, see. The she-cakravāka wails aloud in distress, not seeing her mate hidden simply by a louts-leaf to her right. Indeed I do a difficult thing.

Anasūyā. Friend, don't say so.

She too in the absence of her lover passes the night prolonged by grief. The knot of hope makes one endure the too heavy grief of separation. (16)

Kāśyapa. Śārṅgarava, placing Śakuntalā in front, that king should be told by you of this my message.

Śārṅgarava. Please command.

Kāśyapa. Paying due regard to us whose wealth is penance and to your own eminent heredity and that overflowing love for you entertained by this girl which was in no wise brought about by her kinsmen, she must be treated by you with equal honour among your wives. The rest depends on Destiny. Indeed it cannot be mentioned by the wife's relatives. (17)

Śārṅgarava. I have taken the message.

Kāśyapa. Child, now you have to be counselled. Inhabitants of the forest as we are, we know the world.

Śārṅgarava. Nothing is beyond the vision of wise men.

Kāśyapa. After going from here to your husband's home,

Serve your elders, treat your co-wives as dear comrades. Though crossed by your husband, do not angrily run counter to him. Be highly obliging to your servants and be not puffed up at the smiles of Fortune. Thus do young ladies reach the status of housewives. Those that are perverse are a curse to the family. (18)

What does Gautamī think?

Gautamī. Such and such only can be the advice to a daughter. Dear girl, bear all this in mind.

Kāśyapa. Dear girl, embrace me and your female friends.

Śakuntalā. Father, are my friends Priyaṁvadā and Anasūyā going to return from here itself?

Kāśyapa. Child, they too have to be given away. It is not proper for them to go there. Gautamī will accompany you.

Śakuntalā. *(Embracing her father)* Dropped from my father's lap like a sandal creeper uprooted from the slope of Mount Malaya, how shall I hold my life in a foreign land?

Kāśyapa. Dear girl, why are you afraid?

Occupying the laudable status of housewife to your husband of noble descent, getting busy every moment in the discharge of his duties involving big commitments, and shortly having given birth to a holy son as the eastern quarter to the holy Sun, my child, you will not feel the grief due to my separation. (19)

(Śakuntalā falls at her father's feet)

Kāśyapa. May you have what I wish for you.

Śakuntalā. *(Approaching her two friends)* Friends, both of you shall embrace me simultaneously.

Both friends. *(Doing so)* Friend, if that king be slow in recognition, then show him the ring marked with his name.

Śakuntalā. Friends, I shudder at this misgiving of yours.

Both friends. Don't fear. Too much attachment suspects evil.

Śārṅgarava. The Sun has ascended to the second division of the sky. Hurry, madam.

Śakuntalā. *(Turning towards the hermitage)* Father, when shall I again see the penance-grove?

Kāśyapa. Be it heard.

Having remained long a co-wife to the Earth surrounded by the four seas and having fixed up in married life your son born of Duṣyanta, to whom there would be no rival among chariot-warriors, you will, in the company of your husband who will have assigned the burden of household to your son, set your foot again in this tranquil hermitage. (20)

Gautamī. Child, it is getting late for you to start. Send back your father. Or, sir, she will speak to you like this again and again for any length of time. You had better return.

Kāśyapa. Dear girl, the conduct of my penance is being prejudiced.

Śakuntalā. *(Again embracing her father)* My father's body subjected to strain by the performance of penance will all the more become a prey to anxiety for my sake.

Kāśyapa. *(Heaving a sigh)* My child, how will my grief subside as I see the oblation of paddy formerly offered by you and grown at the entrance of the cottage? (21)

Go. Let your journey be safe.

(Exeunt Śakuntalā and her party of escort)

Both friends. (Observing Śakuntalā) Ah! Fie! Śakuntalā has disappeared in the row of trees.

Kāśyapa. (With a sigh) Anasūyā, your friend has gone. Control your grief and follow me as I start.

Both. Father, how are we to enter the penance-forest deprived of Śakuntalā and appearing vacant?

Kāśyapa. It is the course of love to see like this. *(Thoughtfully walking forward)* Eh! Wonder! After leaving Śakuntalā for her husband's home, I have now gained stability. For,

A daughter is only another's property. After sending her to-day to her husband, my inner soul has come to be perfectly at ease like one that has handed back a deposit made with him. (22)

(Exeunt Omnes)

The End of the Fourth Act.

ACT THE FIFTH.

(Enter the King *and* Vidūṣaka, *both seated)*

Vidūṣaka. (Lending his ear) Friend, turn your attention towards the music-hall. There seems to be heard the attunement of a song, sweet, indistinct and faultless. I think Her ladyship Haṁsapadikā practises on the tune.

King. Keep silent. I shall just hear.

(A song in the sky)

O bee, having in that manner sipped the mango flower-bunch in greed of fresh honey, how did you forget it, now remaining content with your lotus-habitation? (1)

King. How flowing with melody is the song?

Vidūṣaka. Did you catch the meaning of the letters of the song?

King. *(With a smile)* Once I made love to her. So I have been addressed a taunt by her in view of my association with Queen Vasumatī. Comrade Māḍhavya, convey to Hāṁsapadikā my words, 'I have been severely taken to task.'

Vidūṣaka. As you bid. *(Rising)* Friend, there will be no escape for me as I shall be seized by her in the tuft through the hands of others as for a man destitute of love seized by a nymph.

King. Go and inform her in a polished manner.

Vidūṣaka. How can I help? [*Exit*

King. *(Within)* How is it that on hearing the meaning of the song I am unwittingly affected with anxiety even without separation from a loved person? Or rather—

On seeing pleasant things and on hearing sweet sounds, even a person in the enjoyment of happiness grows concerned. It means that without his own

consciousness he remembers the affinities of a previous birth lurking persistently in his heart. (2)

(Remains perturbed)

(Enter the Chamberlain)

Chamberlain. Oh! I have come to such a plight.

The cane-stick that was handled by me with diligence as a mark of office in the chambers of the king's harem—that very same stick, when considerable time has since elapsed, has come to serve me as a prop as my gait falters in my walks. (3)

Eh! No doubt there should be no breach in the king's discharge of duties. However, as he has risen just now from his judicial seat I do not make bold to intimate to him the arrival of Kaṇva's pupils, yet another disturbance. Or the office of the superintendence of the world affords no respite. For—

The Sun has but once yoked his horses. The wind blows day and night. Śeṣa is ever charged with the burden of the Earth. And this is the duty of one that takes a sixth part as revenue. (4)

I shall carry out my official duty. *(Walking about and seeing)*

After making his subjects attend to their work like his own children, His Majesty now resorts to solitude with a tranquil mind as a tusker heated by the Sun, after guiding the herds of elephants, would resort to a cool place during the day. (5)

(Drawing near) Victory to Your Majesty. Sages living in a forest on the slopes adjoining the Himalayas have arrived with a woman, taking the message of Kāśyapa. Your Majesty will do as you deem fit on hearing this.

King. (Tenderly) They bring a message from Kāśyapa?

Chamberlain. Yes.

King. Then convey this my message to the priest Somarāta, 'After honouring these dwellers in hermitages according to the practice ordained by the Śruti, you shall yourself bring them up here.' I too shall await them at a place suited for the interview of sages.

Chamberlain. As Your Majesty commands. [*Exit*

King. (Rising) Vetravatī, lead me on my way to the sanctuary of fires.

Portress. Here, here, Your Majesty.

King. (Walking about, gesticulating the strain of office) All beings become happy at the achievement of their desire, whereas the success of kings is only dominated by suffering. For—

Status simply satisfies curiosity, but the task of maintaining what has been achieved entails hardship. Kingship like an umbrella whose handle is held by one with his own hand conduces neither much to the removal of hardship nor to hardship. (6)

(Behind the scenes)

Two Minstrels. Glory to Your Majesty.

The First Minstrel. Indifferent to your own happiness, you toil for the sake of the world. Or your daily routine is such. A tree suffers severe heat by the head, but assuages the heat of those that seek shelter by its shade. (7)

The Second Minstrel. Exercising your punitive power, you control those that go astray, you settle disputes and you afford protection. Let there be any number of kinsmen (who flock to a person) when his riches are abundant, but in you the role of a kinsman to your subjects has reached its perfection. (8)

King. Jaded in mind that we were, we have been refreshed once again. *(Walks about)*

Portress. Here is the portico of the sanctuary of fires, looking bright due to a fresh sweeping of the floor and accommodating the sacrificial cow. Your Majesty will get up (the steps) here.

King. *(Ascending, stands leaning on the servant's shoulders)* Vetravatī, what for would the sages have been sent to me by His Holiness Kāśyapa?

Has the penance of those engaged in austerities and devoted to penance been spoilt by impediments? Or has anybody behaved ill towards the beings roaming in the Holy forest? Or has the luxuriance of plants been arrested by my acts of misfeasance?

Thus indulging in manifold speculation, my mind is agitated by lack of decision. (9)

Portress. I imagine the sages have come to honour you in appreciation of your good deeds.

(Enter Sages *placing in front* Śakuntalā *accompanied by* Gautamī, *and in front of all the* Priest *and the* Chamberlain*)*

Chamberlain. Here, here, ladies and gentlemen.

Śārṅgarava. Śāradvata,

This glorious king is no doubt one that never goes against principles. Not even an inferior of castes goes amiss. Nevertheless with a mind constantly attenuated to solitude, I view this house thronged with men as one enveloped in fire. (10)

Śāradvata. Proper indeed that you have become such on entering the city.

I too treat the people attached to comforts here as one that had bathed would treat a person anointed in oil, as a clean person would an unclean, as one awake would one sleeping and as one freely walking would one in confinement. (11)

Śakuntalā. (Feeling an ill omen) Ah! My right eye comes under some evil influence.

Gautamī. Child, the evil be off. May the deities of your husband's household confer good on you. *(Walks about)*

Priest. *(Pointing to the king)* Ye sages, here the esteemed protector of castes and orders has already left his seat and awaits you. See him.

Śārṅgarava. Great Brahmin, no doubt it merits appreciation, but we remain neutral in the matter. For—

Trees bend down at the output of fruits. Clouds hang far low with loads of fresh water. Great men do not get haughty with opulence. This is only the nature of benefactors. (12)

Portress. Your Majesty, the sages are seen possessed of a bright countenance. So they are on a confident mission.

King. *(Seeing Śakuntalā)* Who is the lady possessed of a veil, with not quite distinct a loveliness of frame in the midst of sages like sprout in the midst of gray leaves? (13)

Portress. My lord, my speculation pregnant with curiosity is at free play. But her personality is seen handsome.

King. Let it be. One should not look at another's wife.

Śakuntalā. *(Placing the hand on her bosom)* *(To herself)* Heart, why do you thus quake without knowing my lord's idea? Be just firm.

Priest. *(Going in front)* These sages have been duly honoured. They have brought a message from their master. Your Majesty may hear it.

King. I am attentive.

Sages. *(Raising their hands)* King, may you be victorious.

King. I bow to you all.

Sages. Get you your desire.

King. Do the sages get along with their penance free from impediments?

Sages. How will there be an impediment to the performance of Dharma when you are the protector of the virtuous? How will darkness make its appearance when the Sun blazes? (14)

King. My title of king is indeed purposeful. Is His Holiness Kāśyapa that is bent on the good of the world keeping well?

Śārṅgarava. Persons who have achieved spiritual powers have their welfare at their own control. He tells you this after enquiring your health.

King. What does His Holiness command?

Śārṅgarava. When you married this my daughter by mutual agreement it was approved by me in my affection for both. For—

You are deemed by us the foremost of respected persons. Śakuntalā is like courtesy in embodiment. Bringing together the bride and bridegroom of equal merit, the Creator has escaped from censure after a long time. (15)

So let her who is now pregnant be taken by you to associate in the performance of religious duties.

Gautamī. Sir, I wish to say some thing. There is no scope indeed for my intrusion. Why?

The elders were not approached by you, and no relative was consulted by her. In a matter that took place between each other what can I say to each one of you? (16)

Śakuntalā. (Within) What is my lord going to say?

King. What is this that has been stated?

Śakuntalā. His manner of speech is indeed fire.

Śārṅgarava. How do you say—what is this? You yourselves are indeed fully conversant with the practice in the world.

People suspect a woman having a husband, though chaste, as otherwise if she mainly stays in the home of her own relations. Hence a woman is desired by her kinsmen to be by the side of her husband, whether loved of him or not. (17)

King. Was this lady married by me before?

Śakuntalā. (With sorrow, to herself) Heart, your agony was justified.

Śārṅgarava. Is it disgust of the thing done or aversion to righteousness or contempt entertained?

King. How is this query on fictitious presumptions?

Śārṅgarava. These corrupt influences are generally rampant with persons intoxicated with wealth.

King. I have been severely condemned. [(18)

Gautamī. Child, set aside your shame for a while. I shall remove your veil. Then your lord will recognize you. *(Does so)*

King. (Seeing Śakuntalā, within)

A thing of such beauty with unlaboured loveliness come of its own accord! Wavering as to whether this has been first accepted or not by me, I am able neither to enjoy nor to relinquish it like a bee unable to enjoy or quit a Kunda blossom containing dew inside at the early morn. (19)

(Remains in reflection)

Portress. (Aside) Oh! What a solicitude has His Majesty for morality! On seeing such a beautiful form come easy by itself, who else will deliberate?

Śārṅgarava. King, why do you keep silent?

King. O sage, with any amount of reflection I do not recall the acceptance of this lady by me. So how can I agree when I am in doubt as to my being the owner of the soil with reference to this lady whose signs of pregnancy are manifest?

Śakuntalā. (With sorrow, to herself) Doubt even about the marriage? Where is now my hope ascending far high?

Śārṅgarava. You need not say all this.

Countenancing his daughter being outraged by you, the sage indeed is to blame by whom you, like a thief, were converted to a legitimate recipient by

being made to accept the very thing stolen as a gift by the rightful owner. (20)

Śāradvata. Śārṅgarava, you just stop. Śakuntalā, we have stated what should be stated. This gentleman says like this. Give him your convincing reply.

Śakuntalā. *(To herself)* When a love of that sort has changed to this plight, what is the use of reminding? It is certain that my self has become lamentable. *(Aloud)* My lord, *(in the middle)* Being in doubt, this is not the proper term of address now. Descendant of Puru, is it fair on your part, first to seduce this person whose heart is straightforward by nature on solemn agreement in the hermitage and now to repudiate her in these words?

King. *(Closing his ears)* The sin be off.

Why do you wish to blacken the family-name and to pull this person low like a river dashing against the banks making crystal water turbid and throwing down the tree on its banks? (21)

Śakuntalā. Let it be. If you behave thus, entertaining genuine doubts about your acceptance, I will remove the doubt by this token.

King. Quite welcome.

Śakuntalā. *(Contacting the usual place of the ring)* Ah! Fie! Alas! My finger is destitute of the ring. *(Sorrowfully looks at Gautamī)*

Gautamī. I daresay the ring has slipped from your hand when you paid homage to Śacītīrtha (Śacī's

water-resort) in the midst of Śakrāvatāra (Indra's ghat).

King. (*With a smile*) This is what is meant by the saying that womenfolk are ready-witted.

Śakuntalā. Here Destiny has got the upper hand. I shall tell you another.

King. We are ready to hear.

Śakuntalā. One day in the Navamālikā bower, water contained in a cup of lotus-leaf was held in your hands.

King. We hear.

Śakuntalā. At that instant my adoptive son, the fawn known as Dīrghāpāṅga came. Then saying 'Let him drink first,' you mercifully invited him with water. But he didn't come near your hand owing to lack of acquaintance. Afterwards when I held the water, he took to it. Then you laughed thus—'Every one confides in members of his own fold. Both of you are inhabitants of the forest.'

King. Lustful men are enticed by such and other honeyed speeches, mostly false, of women bent on seeking their own ends.

Gautamī. Gentleman, you should not speak like this. Brought up in a penance-grove, this person knows no cunning.

King. Old lady-sage,

Untutored skill is seen in the female beings outside the human species; what then of women

possessed of discretion? The she-cuckoos, for example, cause the nourishment of their young ones before they come of age to fly, by other birds. (22)

Śakuntalā. *(Angrily)* Ignoble one, you view everything in the light of your own mentality. Who else is there to imitate you who put on the cloak of virtue and resemble a well covered with grass?

King. *(To himself)* Her anger seems to be unfeigned, thus making me doubt my own mind. Accordingly—

When I to all appearance with a mental attitude rendered cruel by forgetfulness refuse to own a love-affinity that took place in secret, she with her extremely reddened eyes, seems with a knit of her curved eyebrows to snap asunder the bow of Cupid in high indignation. (23)

(Aloud) Noble lady, reputed is Duṣyanta's record, but I am never known to be this.

Śakuntalā. I have been firmly degraded as a flirt, who, out of confidence in his words, fell into the hands of a person who has honey in the tongue and venom in his heart.

(Weeps, covering her face with the hem of cloth)

Śāṅgarava. Thus does indiscretion committed by one recoil on and burn the doer.

Hence affinity should be cultivated after scrutiny, especially a union in secret. Affinity

towards those whose hearts are not known turns to enmity. (24)

King. Gentlemen, out of trust in the lady's words you assail us with harsh words?

Śārṅgarava. *(Impatiently)* You have understood things topsy-turvy.

The word of a person that has not been taught cunning since her birth is unreliable. Persons who learn the cheating of others in the name of education—let them be treated as possessed of infallible words. (25)

King. O truth-teller, let us agree it is so. But what do we gain by cheating her?

Śārṅgarava. A downfall.

King. That a downfall is sought for by the scions of Puru is not credible.

Śāradvata. Śārṅgarava, why barter words? Our master's bidding has been performed. We shall return. *(To the king)*

Here is your wife; leave her or take her. The exercise of authority in any manner whatsoever towards a wife is competent. (26)

Gautamī, go in front.

(They start)

Śakuntalā. I have been cheated by this hypocrite. You too leave me. *(Follows behind them)*

Gautamī. *(Stopping)* Boy Śārṅgarava, this Śakuntalā crying piteously follows us. When her

husband is cruel by repudiating her, what is my poor daughter to do?

Śārṅgarava. (Angrily turning back) Impertinent girl, you take to freedom? *(Śakuntalā quakes in fear)*

Śārṅgarava. Śakuntalā,

If you are as the king says, what is the use of yourself degraded in the family, to your father? If on the other hand you are convinced of your pure conduct, even slavery in your husband's home is worthy. (27)

Stop. We shall go.

King. O sage, why do you deceive the lady?

The Moon rouses only the lilies. The Sun rouses only the lotuses. The mind of men who have conquered their passions is averse to the contact of other men's wives. (28)

Śārṅgarava. If owing to fresh associations you have forgotten your previous conduct, will you become one afraid of unrighteousness?

King. (Towards the priest) I ask of you, sir, which is grave and which is light?

I am either wrong or she speaks false. In this dilemma I would either become a deserter of my wife or one sullied by the touch of another's wife. (29)

Priest. (Reflecting) If so, let this be done.

King. Counsel me, sir.

Priest. Let the lady remain in my home till delivery. If you ask, 'why do you say like this.' It has been already ordained by good men that you will beget a son who would be an emperor. If the sage's daughter's son is marked by those characteristics, you will commend her and admit her in your harem. If the reverse is the case, taking her back to her father is inevitable.

King. As elders please.

Priest. Daughter, follow me.

Śakuntalā. Goddess Earth, take me into a hollow. *(Weeping, sets out. Exit along with the priest and sages. The king with memory blurred by the curse falls into a reflection about Śakuntalā)*

(Behind the scenes)

Wonder! Wonder!

King. (Listening) What is the matter?

(Entering)

Priest. (With astonishment) My lord, a marvel has taken place.

King. Of what sort?

Priest. My lord, when Kaṇva's pupils had gone back, that girl deploring her misfortune, began to wail aloud, raising her hands.

King. And then?

Priest. Near the Apsarastīrtha, a light in a female form took her and disappeared. (30)

(All gesticulate wonder)

King. Your Holiness, it is a matter which we have already repudiated. Why pursue the search by speculation? You will take rest.

Priest. *(Seeing)* May you be glorious. [*Exit*

King. Vetravatī, I am uneasy. Point out the way to the bed-chamber.

Portress. Here, here, Your Majesty.

King. *(Within)* I have absolutely no recollection of the acceptance of the sage's daughter now repudiated. But my heart grieving strongly seems to induce belief (in her). (31)

(Exeunt Both)

The End of the Fifth Act.

ACT THE SIXTH.

(Enter the King's Brother-in-law *officiating as Chief of the City police and* Two constables *holding a* Man *bound at the back)*

Both constables. *(Beating the man)* Eh Thief, tell where you got this royal ring with the king's name inscribed by the setting of gems.

The Man. *(Acting a trembling)* Be pleased gentlemen. I am not one that will do such a thing.

The First Constable. Is it that a gift was made by the king because you are a virtuous Brahmin?

Man. Hear me. I am a fisherman living at the sacred water-resort known as Śakrāvatāra.

The Second Constable. Burglar, did we ask you your birth?

Chief. Sūcaka, let him say everything in order. Do not interrupt him in the middle.

Both. As the brother-in-law commands. *(They remain silent)*

Chief. Tell, tell.

Man. I maintain my household by catching fish with nets, hooks and such other contrivances.

Chief. *(Laughing)* A virtuous profession.

Man. Master, don't say so.

A calling, natural to one's birth, though reprehensible, should not be discarded. A Brahmin steeped in Vedic lore, though cruel by the immolation of the victim of sacrifice, is only soft with compassion. (1)

Chief. Then?

Man. Then one day a red fish was cut into parts by me. On discovering this ring glittering with gems inside its maw, I exhibited it for sale and was seized by your noble selves. Kill me or set me free. This is how I came by it.

Chief. Jānuka, undoubtedly he is a foul-smelling, beef-eating fisherman. His acquisition of the ring should be scrutinized. We will go to the palace itself.

Both constables. Yes. Go on, you house-breaker.

(All walk about)

Chief. Sūcaka, guard him vigilantly at the palace-gate. I shall inform His Majesty of this ring as it came, take his orders and then come out.

Both constables. Let the brother-in-law enter for receiving the king's favour. *(Exit Chief)*

First Constable. Jānuka, the brother-in-law takes long to come.

Second Constable. Kings have to be approached when they have time.

First Constable. Jānuka, my hands throb to fasten on him the flower of slaughter. *(Points to the man)*

Man. Your Honour should not cause slaughter without a cause.

Second Constable. *(Observing)* Lo! Our Master having got the king's orders sees this way. You will become a prey to eagles.

(Entering)

Chief. Sūcaka, let this fisherman be released. His acquisition of the ring is plausible.

First Constable. As the brother-in-law commands.

Second Constable. He has come back after entering the abode of Death.

(Sets the man free from bondage)

Man. *(Saluting the chief)* Master, my life rests with you.

Chief. He has been presented by the king money of equal value to the ring. *(Hands over the money to the man)*

Man. *(Receiving with salutation)* Master, I am favoured.

Sūcaka. He has indeed been favoured who has been released from the gallows and placed on the withers of an elephant.

Jānuka. Brother-in-law, the reward itself speaks out that the ring is esteemed of the king.

Chief. I don't think the king esteems it for its valuable gem. At its sight some dear person was remembered by His Majesty. Though serene by nature, he was for a while flooded with tears in his eyes.

Sūcaka. The brother-in-law has worked hard.

Jānuka. Do say—For the sake of this enemy of fish. *(Looks at the Man with envy)*

Man. Master, let half of this be yours for the value of flowers.

Jānuka. This is proper.

Chief. Fisherman, you have now become my great dear friend. Let our first friendship be blessed with attestation by wine. So let us go into the tavern.

(Exeunt Omnes)

INTERLUDE.

(Enter the Apsaras *known as* Sānumatī *on aerial chariot)*

Sānumatī. I have at my turn put in my attendance at Apsarastīrtha during the bath of pious persons. Now I shall witness the conduct of this royal sage. Śakuntalā is my very body due to affinity with Menakā. And I have been already ordered by her on behalf of her daughter. *(Looking on all sides)* How is it that at a time of seasonal festivity this royal household is bereft of the commencement of joy. I have power to know everything by meditation. But the wishes of my friend have to be respected. Let it be. Hidden by the magic veil, I shall walk by the side of these two female garden-keepers and find it out. *(Descending from the chariot, stands)*

(Enter a Servant-maid *observing a mango-sprout and* another Maid *at her back)*

The First Maid. I view the mango blossom which gladdens the cuckoos, corresponds to the life of the Spring month and gets broken by the feet of bees as the first auspicious outcome of the season. (2)

The Second Maid. Friend Parabhṛtikā, what do you speak to yourself?

First Maid. Madhukarikā, at the sight of the mango bud the she-cuckoo (Parabhṛtikā) is indeed driven mad.

Second Maid. (Joyfully coming near in haste) What? Has the vernal month arrived?

First Maid. Madhukarikā, this is the time for your exhilaration, lovely actions and songs.

Second Maid. Friend, hold me so that standing on my foreleg I shall pluck mango sprouts for worshipping the god of love.

First Maid. If you give me half the fruit of your worship.

Second Maid. It goes without saying. For, single is our soul though the body is twofold. *(Resting on her friend, stands up and plucks the mango sprout)* Oh! The mango flower though not fully blown up emits fragrance by its getting torn from the grip. *(Joining her palms in a hollow)*

Mango-sprout, you are offered by me to Cupid who wields his bow. May you be the powerful one among his five arrows, aimed against the young wives of travellers. (3)

(Throws the mango-sprout)

(Enter, throwing off the curtain and enraged)

Chamberlain. No. You thoughtless girl, when the spring festival has been prohibited by His Majesty, why do you begin to pluck the mango buds?

Both. (Being frightened) Pardon, sir. We didn't know the fact.

Chamberlain. Haven't you heard His Majesty's order which has heen respected even by the trees of the Spring and the birds squatting thereon? Accordingly—

The bud of mangoes, though emerged long since, does not form its pollen. The Kurabaka which was about to bloom remains in the state of bud. Even though the cold season is past, the voice of cuckoos slips in their throats. Even Cupid, I believe, being afraid withdraws the arrow half drawn out from his quiver. (4)

Sānumatī. There is no doubt about it. Powerful is the royal sage.

First Maid. Sir, some days back we were sent away by the king's brother-in-law Mitrāvasu from the king's side on this business. Only now we finished the decoration of the park. Hence this news has not been heard by us before.

Chamberlain. Let it be. Do not repeat it.

Both. Sir, we are curious to know. If it can be heard by us, please tell, sir, for what reason was the Spring festival prohibited by His Majesty.

Sānumatī. Human beings are in fact fond of festivities. There must be some serious cause.

Chamberlain. It has spread far and wide. Why should it not be said? Has not the scandal of the repudiation of Śakuntalā reached the range of your ladyships' ears?

Both. We have heard from the mouth of the king's brother-in-law up to the sight of the ring.

Chamberlain. Little then remains to be said. At the sight of his ring the king came to remember,

'Really the respected Śakuntalā was married by me in private and has been repudiated by me in ignorance.' Since then His Majesty is struck with repentance. Accordingly—

He dislikes pleasant things; he is not attended upon daily by his ministers as before; he spends the nights awake by frequently rolling at the edges of his bed, and when through courtesy he speaks the usual words to the ladies of his court he commits an error of names and becomes long embarrassed with shame. (5)

Sānumatī. I am gratified.

Chamberlain. On account of this dejection of the king the festival has been interdicted.

Both. Proper.

(Behind the scenes)

Here, here, Your Majesty.

Chamberlain., *(Lending his ear)* Eh! Here comes His Majesty. Attend to your work.

Both. Yes. [*Exeunt*

(Enter the King *in dress suited to repentance,* Vidūṣaka *and the* Portress)

Chamberlain. *(Looking at the king)* Oh! How fascinating are certain personalities in all conditions. Thus affected as he is by anxiety, His Majesty is sweet to look at. Accordingly—

Having set aside special decoration, wearing a single golden bracelet applied to his left forearm,

with a lower lip shadowed by gusts of breath, with eyes withered by cares and wakefulness, though reduced, he is not seen as such through the excellence of his own lustre like a big gem cut and polished. (6)

Sānumatī. (Seeing the king) It is indeed proper that Śakuntalā pines for him, though disgraced by a repudiation.

King. (Walking slow in meditation)

This damned heart at first asleep though roused by the deer-eyed sweetheart has now woke up to inflict the pangs of remorse. (7)

Sānumatī. Really Fortune has begun to spread her smiles on the poor girl.

Vidūṣaka. (Aside) He is again affected by the disease of Śakuntalā. I don't know how he is going to be cured.

Chamberlain. (Drawing near) Victory, victory to Your Majesty. Great king, the sites of the park have been supervised. Your Majesty may occupy the places of diversion at your will.

King. Vetravatī, communicate my words to the minister Āryapiśuna, 'Owing to long wakefulness it is not possible for us to occupy the judicial seat to-day. Let the affairs of citizens so far investigated be committed to writing and forwarded by your noble self.'

Portress. As Your Majesty commands. [*Exit*

King. Vātāyana, you too shall attend to your duty.

Chamberlain. As Your Majesty bids. [*Exit*

Vidūṣaka. You have expelled the last fly. (We are now left alone). You will now freely enjoy your time in this cool region of the park, fascinating by the expulsion of heat.

King. Comrade, it is an unexceptionable saying that calamities rush at weak points. For—

This mind of mine is relieved of its darkness which impeded the recollection of my love of the sage's daughter. And friend, the mango-arrow has been applied to the bow by Cupid bent on attack. (8)

Vidūṣaka. Just stop. I will kill the hunter Cupid with this stick. *(Raises the stick, tries to strike down the mango-sprout)*

King. *(With a smile)* Let it be. Your Brahminical valour has been seen. Friend, where shall I sit and divert my eyes in the plants that somewhat imitate my sweetheart?

Vidūṣaka. In fact the close attendant Caturikā has been ordered by you, 'I shall spend this time in the Mādhavī bower. To that place bring the picture of my esteemed Śakuntalā drawn with my own hand on the picture-board.'

King. That is the place where I am to divert my heart? Then point out the way.

Vidūṣaka. Here, here, please.

(Both walk about. Sānumatī follows)

Vidūṣaka. This Mādhavī bower provided with a gem-set slab seems beyond doubt to await our arrival to extend its welcome through the fascination of its amenities. So walk in and sit down.

(Both gesticulate an entry and sit down)

Sānumatī. Hidden in the cover of creepers, I shall see the picture of my friend. Then I shall inform her of her lord's multiform effusion of love. *(Does so and stands)*

King. Friend, I now remember fully the former incident of Śakuntalā. I have told it to you also. You were not by my side at the time of repudiation. Nor was the esteemed lady's name mentioned by you ever before. Had you too forgotten it like me?

Vidūṣaka. I will not forget. But after telling everything you said at the end, 'All this is only a talk in fun. Don't take it for truth.' I too, my brains being of clay, took it accordingly. Or rather Destiny is powerful.

Sānumatī. It is so.

King. *(Pondering)* Friend, save me.

Vidūṣaka. Eh! What is this? This is inappropriate of you. Great men will never give themselves away to grief. Indeed mountains are unshaken even in the storm.

King. Comrade, I am extremely helpless on remembering the plight of my beloved puzzled by my repudiation.

On being repudiated here, she sought to follow her kinsmen. When her father's pupil like unto her father cried out 'Stop', she stood and again cast her eyes turbid with the flow of tears at my cruel self. All this burns me like a poisoned dart. (9)

Sānumatī. Oh! Such is my selfishness. I rejoice at his torment.

Vipūṣaka. I imagine that Her ladyship was taken away by some wandering being of the sky.

King. Who else will make bold to touch the chaste lady? I have heard that Menakā is the source of birth of your friend. My heart suspects that your friend was removed by her (Menakā's) lady-associates.

Sānumatī. The loss of memory is to be wondered at, not the recovery.

Vidūṣaka. If so, a union with that lady will take place in course of time.

King. How?

Vidūṣaka. Parents will never endure to see their daughter grief-stricken by the separation of her husband.

King. Comrade,

Is it a dream or a phantom or an illusion, or is it that virtue had exhausted itself by yielding fruit so far? It is past never to return. These streams of aspirations are castles in the air (flow without banks). (10)

Vidūṣaka. Don't say so. In fact the ring is itself an index of the thing that is bound to take place viz., that an inconceivable union will come to be.

King. *(Looking at the ring)* Eh! This is lamentable, having fallen from a place rare to attain.

Ring, your virtue is found to be indeed as poor as mine, judged from the result, inasmuch as, having got a footing on her fingers fascinating with their reddish nails, you have slipped away. (11)

Sānumatī. If it had gone into another's hands, it would have been really lamentable.

Vidūṣaka. Eh! In what context was this ring made to contact Her Ladyship's hand?

Sānumatī. This query is prompted by my curiosity also.

King. Be it heard. As I started for my city, my beloved asked me with tears, 'How long will it be before my lord grants me favour?'

Vidūṣaka. And then?

King. Then I placed this signet ring on her finger and replied,

'Count the letters of my name on this ring one by one every day till you reach the end. By that time, my love, persons that will take you to my harem will attend on you.' (12)

Cruel that I am, I failed to do it in my ignorance.

Sānumatī. A charming time-limit has been frustrated by Destiny.

Vidūṣaka. How did it get into the stomach of the red fish cut by the fisherman?

King. It slipped into the stream of the Ganges as your friend was paying homage to Śacītīrtha.

Vidūṣaka. Proper.

Sānumatī. That is why the royal sage afraid of iniquity, entertained doubts regarding the marriage of the poor Śakuntalā. Or rather, does a love of this sort stand in need of any token by way of reminder? How is it?

King. I will censure this ring.

Vidūṣaka. (Within) He is on the road to lunacy.

King. (Looking at the ring)

How did you immerse in water, leaving that hand possessed of charming tender fingers? Nay,

An inanimate thing will not perceive the merit. How was the dear lady disregarded by myself? (13)

Vidūṣaka. (Within) Ah! I have fallen a prey to hunger.

King. (My dear) Let this person whose heart is stricken with remorse at an abandonment without cause be shown mercy by the grant of a fresh interview.

(Entering, throwing off the curtain, with a picture-board in hand)

Caturikā. Here is the mistress in picture. *(Shows the picture-board)*

Vidūṣaka. Well done, friend, well done. The presentment of emotions is beautiful with a happy setting. My vision seems to stumble in its depths and heights.

Sānumatī. How skilled in drawing is the royal sage! I imagine my friend stands in front.

King. Whatever is not good in the picture is again and again rectified by me. Nevertheless her loveliness has been but slightly pictured in this outline. (14)

Sānumatī. This is in keeping with a love deepened by remorse and with humility.

Vidūṣaka. Eh! Here are seen three ladies. All are beautiful. Who is the esteemed Śakuntalā?

Sānumatī. Ignorant of beauty is this person with futile eyes.

King. Whom do you think her to be.

Vidūṣaka. The one who with a lock of hair containing flowers disgorged from the loosened knot of hair, with a face bespangled by drops of sweat and with hands stretched loose in particular, is drawn in the picture as if somewhat tired by the side of the mango tree abounding in tender leaves glossy through a fresh sprinkling of water, that lady is Śakuntalā. The other two are her friends.

King. You are clever. There is also the mark of my emotion there. For—

The stain impressed by my sweating fingers is seen on the fringes of the outline, and tears fallen from my cheeks are here visible from the swelling of the paint. (15)

Caturikā, this object of diversion is half-written. Go and bring the brush.

Caturikā. Venerable Māḍhavya, hold the picture-board. I shall come back.

King. I shall myself hold it. *(Does so)*

(Exit Servant-maid)

King. Having formerly rejected the beloved that came in person, I cherish her now drawn in picture. Friend, having crossed past a river with a plenty of water, I am now clinging to a mirage. (16)

Vidūṣaka. *(Within)* This worthy person has crossed past a river and come to a mirage. *(Aloud)* Friend, what else is to be written here?

Sānumatī. Doubtless, he wishes to draw every such site as was dear to my friend.

King. Be it heard.

The river Mālinī with the couples of swans lurking in the sands has to be drawn. And adjoining it have to be drawn the sacred slopes of the Himalayas (Gaurī's father) with the deer squatting thereon. And under the tree with bark-garments hanging on its branches, I wish to portray a hind scratching her left eye on the horn of a black stag. (17)

Vidūṣaka. (Within) In my view the picture-board is to be filled by him with batches of sages with hanging beards.

King. Comrade, further, Śakuntalā's favourite ornamentation has been forgotten to be put here.

Vidūṣaka. What is it?

Sānumatī. What will be in keeping with forest-life and fine taste.

King. Friend, the Śirīṣa flower with its grip fixed to her ears and filaments overhanging her cheeks has been omitted. And the thread of louts fibre, tender like the beams of the autumnal moon, on her breasts has not been drawn. (18)

Vidūṣaka. Oh! Why does the lady, covering her face with her fore-arm shining like the sprout of red lily, stand as if frightened? *(Observing attentively)* Ah! This bastard bee, thief of flower-juice, attacks the lady's face.

King. Let this rogue be prevented.

Vidūṣaka. You alone who are used to chastise villains, are competent to prevent him.

King. Proper. Eh! Favoured guest of the blooming plants, why do you suffer the worry of falling here?

This she-bee squatting on the flower, fallen in love with you, awaits you, though herself thirsty. She wouldn't drink honey without you indeed. (19)

Sānumatī. He is prevented now in a dignified manner.

Vidūṣaka. Though prohibited, this species is perverse.

King. Eh! It is so. You don't stand at my bidding. Then be it heard now.

O bee, if you touch the Bimba-like lip of my beloved, tempting like the uninjured tender leaf of a young tree, which was drunk by me even in amorous dalliances but with pity, then I will make you remain in confinement within the heart of the lotus flower. (20)

Vidūṣaka. Will he not fear you who impose such a severe punishment? *(Laughing) (Within)* He is now gone mad. I too have become such by his contact. *(Aloud)* Eh! This is but a picture.

King. What? Is it a picture?

Sānumatī. I myself couldn't now discriminate. How then can he who identifies himself with the drawing?

King. Comrade, what is this intolerance committed by you?

To me as I am enjoying the pleasure of her sight as if she were in person with my mind absorbed in her, my sweetheart has again been converted to a picture by your reminding me. (21)

(Sheds tears)

Sānumatī. Novel is this way of doing things, involving a conflict between the past and the present.

King. Comrade, how am I to undergo this ceaseless misery?

Her union in dream is stifled by wakefulness. The tears on the other hand do not suffer me to see her even in picture. (22)

Sānumatī. By all means Śakuntalā's grief of repudiation has been wiped off by you.

(Entering)

Caturikā. Victory, victory to Your Majesty. I was coming here taking the colour-box.

King. What then?

Caturikā. It was forcibly seized from my hand on the way by Queen Vasumatī accompanied by Taralikā, saying, 'I shall myself take it to my lord.'

Vidūṣaka. You were fortunately set free.

Caturikā. Before Taralikā extricates the queen's upper cloth stuck to the branch, I made good my escape.

King. Friend, the queen is coming, and she is proud of her high rank. You will safeguard this picture.

Vidūṣaka. Say yourself. *(Taking the picture-board and rising)* If you are released from the quarrels of the harem, call out for me in the mansion—Meghapraticchanda. *(Exit with swift footsteps)*

Sānumatī. Though his heart is transferred elsewhere, he continues to respect his earlier love, true to his old associations.

(Entering with a letter in hand)

Portress. Victory to Your Majesty.

King. Vetravatī, was not the queen met by you on the way?

Portress. Yes. She returned on seeing me, letter in hand.

King. Alive to business, she avoids prejudice to my work.

Portress. Your Majesty, the minister intimates, 'Since a number of duties had to be attended to, only one cause of citizens was investigated. Your Majesty may look into it as it is put on paper.'

King. Show the paper here.

(Portress hands the paper)

King. *(Reading)* What? A merchant trading overseas called Dhanamitra was killed in shipwreck. And the poor man has no children. His estate should go to the king. The minister has written thus. *(With sorrow)* Childlessness is a bane indeed. Vetravatī, since he is a rich man he must have a number of wives. Let it be enquired if there is any among his wives pregnant.

Portress. Your Majesty, it is just now heard that the daughter of a merchant of Ayodhyā is his wife who underwent the Puṁsavana ceremony.

King. Indeed the child in the womb is entitled to the father's estate. Go and tell the minister thus.

Portress. As Your Majesty commands. *(Starts)*

King. Come here.

Portress. I am here.

King. Why this enquiry whether there is a child or not?

Let it be proclaimed, 'Of whichever dear kinsman the subjects are bereaved, Duṣyanta is all such unto them to the exclusion of sin.' (23)

Portress. This is the proclamation to be made. *(Exit and Re-enter)* Your Majesty's ruling has been appreciated like a timely shower of rain.

King. *(Heaving long and hot)* Thus do the riches of families deprived of support by the extinction of issue, go to another at the death of the last male holder. At my demise the same will be the case with the royal wealth of Puru's dynasty.

Portress. Let the evil be averted.

King. Fie on me who neglected a boon that came voluntarily.

Sānumatī. Doubtless he has my friend in mind when he taunts himself thus.

King. Though my self was preserved in her, the lawful wife on whom depended the continuance of my line was forsaken by me like the Earth with seeds sown at the proper season which was calculated to yield a rich harvest. (24)

Sānumatī. Now your line will continue uninterrupted.

Caturikā. *(Aside)* Eh! The king is dejected by this episode of the merchant. In order to console him I shall take the venerable Māḍhavya from Meghapraticchanda and come.

Portress. You speak aright. *(Exit Caturikā)*

King. Alas! The consumers of the cooked balls of grain offered by Duṣyanta have reached a crisis. Why?

'After him alas! who in our line will make the offerings of libations to us in accordance with scriptures?' With this thought indeed my forefathers drink the water sprinkled by me, destitute of offspring that I am, such as remains after wiping off their tears.

(Falls into a swoon) [25

Portress. *(Seeing in excitement)* Be consoled, my lord.

Sānumatī. Pity! Pity! When there is the lamp he suffers darkness due to the fault of interception. I shall make him happy at once. No. I have heard from the mouth of Mahendra's mother as she was consoling Śakuntalā, 'The gods eager for their quota in sacrifices will themselves act in such manner that your husband will ere long welcome you, his lawful wife.' So it is proper to wait till then. I shall console my dear friend with this news.

(Exit by working herself up into the sky)

(Behind the scenes)

Alas! Alas! A Brahmin attacked.

King. *(Recovering his senses and lending his ear)* Eh! It seems to be the wailing cry of Māḍhavya. Eh! Who is there?

(Entering)

Caturikā. *(In a flurry)* My lord, save your friend in danger.

King. By whom is the fellow insulted?

Caturikā. My lord, by some spirit in an invisible form he was overpowered and taken to the top-floor of the mansion—Meghapraticchanda.

King. *(Rising)* This shall not be. Even my home is attacked by spirits? Or rather,

It is not possible for one to know the default due to negligence committed by himself day after day. Where is power to know in full, who among the subjects conducts himself in which way. (26)

(Behind the scenes)

O friend, alas! Alas!

King. *(Walking in an improved gait)* Friend, don't fear, don't fear.

(Behind the scenes)

(Repeating the same) How shall I not fear? Here some one, bending back my neck, squeezes me hard like a sugar-cane.

King. *(Casting his glance)* Get the bow.

(Entering with bow in hand)

Yavanī. Your Majesty, here is the bow with the gloves for the hand.

(The king receives the bow with arrow)

(Behind the scenes)

Longing for the fresh blood of your neck, here I kill you as you roll as a tiger would an animal. Let Duṣyanta who wields the bow for removing the fear of the distressed become your protector now. (27)

King. (Indignantly) What? He refers to me only! Stop, demon. You will now be no more. *(Bending his bow)* Vetravatī, point out the way to the flight of steps.

Portress. Here, here, Your Majesty.

(All draw near hastily)

King. (Looking on all sides) It is vacant.

(Behind the scenes)

Alas! Alas! I see your esteemed self. You don't see me. Like a mouse seized by a cat, I have become desparate of life.

King. You who are puffed up with the power of moving *incognito*, you will feel my missile. Here I discharge my arrow—

Which will kill you that ought to be killed and save the Brahmin that ought to be saved. A swan takes in the milk and avoids the water mixed in it. (28)

(Fixes the missile)

(Enter Mātali *releasing his hold on Vidūṣaka)*

Mātali. King,

The demons are made a target for you by Indra. Let this bow be drawn against them. The eyes, gentle with favour, of the good fall at their friends, not their unrelenting arrows. (29)

King. *(Withdrawing the missile)* Eh Mātali! Welcome, Indra's chorioteer.

(Entering)

Vidūṣaka. The man by whom I was killed like a goat in a sacrifice is being cheered by him with a welcome.

Mātali. *(With a smile)* Long-lived one, let it be heard what for I have been sent to you by Indra.

King. I am attentive.

Mātali. There is an invincible host of demons born of Kālanemi.

King. Yes, it has been already heard by me from Nārada.

Mātali. They are invincible for your friend Indra as is well known. You are deemed their slayer in battle. The nocturnal darkness which the Sun is not competent to dispel, the Moon dispels. (30)

Therefore, taking your weapons you will mount Indra's chariot and set out for conquest.

King. I am obliged by this honour done by Indra. Then why did you behave thus towards Māḍhavya?

Mātali. I shall tell that too. Your Honour was

seen by me dejected through mental agony due to some cause. Thereafter I did so to kindle your anger. For—

The fire blazes when the fuel is turned. A cobra expands his hood when provoked. Generally a person gets his own powers through anger. (31)

King. You did aright. *(Aside)* Friend, intransgressible is Indra's command. So after informing him of the fact, tell the minister Āryapiśuna my words--

Let your intelligence alone protect the subjects now. This bow fastened to the string is engaged in a different work. (32)

Vidūṣaka. As you command. [*Exit*

Mātali. Your Honour may mount the chariot.

(The king gesticulates mounting on the chariot)

(Exeunt Omnes)

The End of the Sixth Act

ACT THE SEVENTH.

(Enter the King *and* Mātali, *mounted on chariot in the aerial path)*

King. Mātali, though I have carried out the mission of Indra, I consider myself to have been of poor

service to him in view of the superior honour shown by him.

Mātali. *(With a smile)* Your Honour, I conceive both are discontented.

You treat light the service first done to Indra in view of the honour accorded by him; and he, wondering at your past service, belittles the merits of the honour done by him. (1)

King. Mātali, no, not so. That honour done while dismissing me surpasses all dreams. He placed me in a half of his own seat in the presence of the gods.

Further, smiling at the sight of Jayanta who stood near by with a yearning in his heart, Indra fastened the wreath of Mandāra flowers bearing the trace of the sandal paste applied to my chest. (2)

Mātali. What is it that you do not deserve of the king of gods? Behold—

The Heaven of Indra who longed for peace has been rid of the thorn of demons by the two—now by your arrows with necks circling in a groove, formerly by the Man-lion's claws with curved tips. (3)

King. No, not so. Here it is the glory of Indra that merits the praise. For—

That servants succeed even in mighty tasks, know you, is the virtue of the honour done by masters. Could Aruṇa become the remover of darkness, had not the Sun placed him in his front? (4)

Mātali. This is befitting of you. *(Proceeding forward a little)* Long-lived one, here see the charm of your fame established on the surface of heaven.

Having thought over a composition worthy of singing, these gods write your story on the parchments of Kalpaka leaves with colours representing the remnant of those that had been used for the ornamentation of the heavenly nymphs. (5)

King. Mātali, the path of heaven was not noticed by me as I ascended up the sky yesterday, eager to go to the battle of Asuras. In which aerial stratum are we now?

Mātali. They declare this the range of the wind known as Parivaha which supports the Ganges flowing in the sky and revolves the luminaries so as to keep their rays distinct, a range relieved of gloom by the second footstep placed by Viṣṇu. (6)

King. Mātali, that is why my inner self with all the external organs gets tranquil. *(Looking at the wheel)* We have got down to the path of clouds.

Mātali. How is it known?

King. By the Cātaka birds emerging through the intervals of the spokes of wheels and by the horses illumined with the lustre of the streaks of lightning, this chariot of yours with the fellies of its wheels drenched in water-sprays betrays a march over the clouds whose interior is laden with water. (7)

Mātali. In a minute your Honour will be in the land of your activities.

King. *(Looking down)* Due to our rapid descent the human world is seen wonderful to look at. Accordingly—

The Earth seems to go down from the tops of mountains rising high. Trees abandon their cover under leaves through the appearance of stems. Rivers whose water was invisible through their thinness attain distinct visibility through large streams of water. The mortal world seems to be brought close to me by some one lifting it up. (8)

Mātali. Well observed. *(Looking with regard)* Oh! How highly charming is the Earth!

King. Mātali, what is this mountain touching both the eastern and the western seas, streaming with liquid gold and as such appearing as a stretch of evening clouds?

Mātali. Your Honour, this is the mountain of Kinnaras called Hemakūṭa, a holy resort that facilitates the acquisition of miraculous powers by penance-doers. See—

The lord of beings (Prajāpati) that sprang from Marīci born of Svayambhu (Self-born), the guru of gods and demons does penance here accompanied by his wife. (9)

King. Then blessings should not be by-passed. I wish to proceed after walking round His Holiness clockwise.

Mātali. An excellent idea.

(Both descend by gesture)

King. *(With wonder)* The rims of wheels produce no noise, and the dust is not seen to rise up. Due to the absence of contact with the Earth, the chariot as you restrain it is not known to have descended though it has. (10)

Mātali. This alone is the difference between Indra and Your Honour.

King. Mātali, in which place is Mārīca's hermitage?

Mātali. *(Pointing by the hand)* Where the sage unshaken like a post remains facing the Sun's disc, with his body half buried in an ant-hill, with his chest having a snake's slough stuck up, pressed very hard at the neck by the circular twine of dried creepers and bearing a load of matted hair hanging down to his shoulders and abounding in the nests of birds. (11)

King. Bow to him who does a taxing penance.

Mātali. *(Holding up the reins of the chariot)* Great king, now we have got into Prajāpati's hermitage abounding in Mandāra trees grown by Aditi.

King. A higher place of tranquillity than Heaven. I seem to dive in a pool of nectar.

Mātali. (Stopping the chariot) Your Honour may get down.

King. (Descending) Mātali, what about you?

Mātali. I have stopped the chairot. I too shall get down. *(Doing so)* Here, Your Honour.

(Both walk about)

Mātali. Let the sites of penance-forests of the revered sages be seen.

King. I see with wonder.

A judicious sustenance of life with air in a forest full of Kalpaka tress, a performance of ablutions in water reddened by the dust of golden lotuses, a meditation on gem-set slabs, and a control of mind in the proximity of celestial damsels; these sages are doing penance at a place which other sages wish to reach by their manifold penance. (12)

Mātali. Exalted is the yearning of great men. *(Walking about)*

(In the sky)

You, senior Śākalya, what does Lord Mārīca do? What do you say?—That—'Enquired by Dākṣāyaṇī about the code of chaste ladies he expounds it to her accompanied by sages' wives.'

King. (Lending his ear) Then we must wait for our turn.

Mātali. (Looking at the king) Your Honour may remain under the Aśoka tree. I shall be on the look-out for an opportunity to inform Indra's guru of your arrival.

King. As you deem fit. *(Remains)*

Mātali. Your Honour, I shall go. [*Exit*

King. *(Feeling an auspicious sign)*

I have no hope of realising my dream. O hand, why do you throb in vain? Prosperity once cast off turns into grief. (13)

(Behind the scenes)

Do not play your pranks. What? He has only asserted his nature.

King. *(Lending his ear)* This is no place for vagaries. Who is this that is checked? *(Seeing in the direction of the sound, with wonder)* Eh! Who is this boy of a bravery uncommon among boys, that is coaxed by two lady-sages?

He forcibly drags for play the cub of a lion, that had half drunk at his mother's teats, whose mane is tortured by his squeezing? (14)

(Enter a Boy *doing as stated above with* two lady-sages)

Boy. Lion, open your mouth. I shall count your teeth.

First lady. Naughty chap, why do you tease the animals which are like our children? Ha! His enthusiasm ebbs. You have been rightly named by the sages Sarvadamana (subduer of all).

King. How is it that my heart feels a love for this boy as for a son born of one's own loins. Indeed childlessness prompts the love in me.

Second lady. This lioness will jump at you if you don't leave her son.

Boy. (With a smile) Oh ! I am much terrified. *(Shows his lip)*

King. It strikes me that this boy is a germ of high valour like fire remaining in the form of a spark waiting for the fuel (to flame up). (15)

First lady. Child, leave this cub. I shall give you another toy.

Boy. Where? Give it. *(Stretches his hand)*

King. (Looking at the boy's hand) What! He bears the signs of an emperor. Accordingly—

His hand with fingers well-knit like a net, stretched out in zeal for the toy to amuse himself with, shines like a unique lotus with overlapping petals being opened by the fresh dawn glowing with a red hue. (16)

Second lady. Suvratā, it is not possible to stop him by mere words. Go. There is an earthen peacock painted with colours belonging to the boy-sage Mārkaṇḍeya in my cottage. Present it to him.

First lady. Yes. [*Exit*

Boy. I will play with this one.

(Looks at the lady-sage and laughs)

King. I entertain a liking for this urchin.

Bearing their sons clinging to a seat on their lap, whose bud-like teeth are slightly visible through

their unwitting smiles and whose talks are charming with indistinct letters, fortunate men get soiled by the dirt of their limbs. (17)

Lady-sage. Let it be. He doesn't care for me. *(Looks at the side)* Eh! Who is there among sages' sons? *(Seeing the king)* Happy sir, come. Release the cub being teased in childish play by the boy with an inextricable grip of the hand.

King. *(Approaching, with a smile)* Eh! Sage's son,

Why is the tranquillity which affords protection to all animals and conduces to happiness, being disturbed (almost) from birth by you thus acting contrary to the practice of a hermitage like a sandal tree disturbed by the young of a black serpent? (18)

Lady-sage. Good sir, he is not a sage's son.

King. His action in keeping with his personality does itself speak. But we surmised thus owing to the affinity of the place. *(Doing as requested, feeling the pleasure of the boy's touch, to himself)*

I feel such joy as I am touched in the limbs by this one who is the sprout of somebody's race. What delight will he instil in the heart of that fortunate man from whose body he is sprung? (19)

Lady-sage. *(Observing both)* Wonder, wonder!

King. Madam, what?

Lady-sage. I wonder at the close agreement between this boy's personality and yours. And he has become submissive to you though unfamiliar.

King. *(Fondling the boy)* If he is not a sage's son, then what is his parentage?

Lady-sage. Puru's race.

King. *(Within)* What? He is of the same race with me. That is why this lady thinks he resembles me. There is this hereditary practice of Puru's scions in later life.

Those who first cherish a life in houses white with plaster for the protection of the Earth do later on set up their abodes under trees in association with their sole single wives, austere and chaste. (20)

(Aloud) This place is not within the reach of mortals by their own power.

Lady-sage. As your good self says, this boy's mother who has the blood of Apsaras in her veins (owing to relationship with an Apsaras) was delivered of him here in the penance-forest of the divine guru.

King. *(Within)* Ah! This is a second source of hope. *(Aloud)* Which royal sage's wife is that lady?

Lady-sage. Who will mention the name of that deserter of a virtuous wife?

King. *(Within)* This talk indeed relates to me. Shall I ask the name of this child's mother? Or rather it is not legitimate to speak of a stranger's wife.

(Enter with an earthen peacock in hand)

Lady-sage. Sarvadamana, look at the loveliness of the bird.

Boy. *(Casting his glance)* Where is my mother?

Both ladies. The child fond of his mother is deceived by the likeness of names.

Second lady. You have been told, 'Look at the charm of this earthen peacock.'

King. *(To himself)* Is Śakuntalā the name of his mother? But there are any number of similarities in names. Will this talk of the mere name result in my dejection like a mirage?

Boy. Mother, I like this good peacock. *(Receives the toy)*

First lady. *(Seeing, in excitement)* Oh! The protective amulet is not seen on his wrist.

King. Don't get excited. It has slipped down at his encounter with the lion's whelp. *(Tries to take it)*

Both ladies. Don't touch it. What? It has been seized by him. *(Placing their hands on their chests in wonder, they look at each other)*

King. Why were we prevented?

First lady. Let the great king hear. This herb known as Aparājitā was given by Lord Mārīca at the time of his birth-ceremony. If it falls on the ground nobody else should take it except his parents or himself.

King. If another takes?

First lady. Then it turns into a snake and bites him.

King. Was its metamorphosis witnessed by your ladyships at any time?

Both. Several times.

King. *(With joy) (To himself)* How shall I not rejoice at the fruition of my dream? *(Embraces the boy)*

Second lady. Come, Suvratā. We will intimate this news to Śakuntalā engaged in austerities.

(Exeunt both)

Boy. Leave me. I shall go to my mother.

King. Son, you will appreciate your mother along with me.

Boy. My father is Duṣyanta, not you.

King. *(With a smile, to himself)* This very remonstrance offers conviction.

(Enter Śakuntalā *with a single lock of hair)*

Śakuntalā. On hearing of Sarvadamana's herb remaining in its natural state when it should have changed, I couldn't entertain hopes of good luck. But since Sānumatī has stated so, it is perhaps likely.

King. *(Looking at Śakuntalā)* Eh! the revered Śakuntalā,—

Clad in a pair of dirty clothes, with a face emaciated by austerities, bearing a single lock of hair, pure in character and undergoing the austerities consequent on long separation from me, a most merciless person. (21)

Śakuntalā. *(Seeing the king pale in countenance due to penitence)* It doesn't look like my lord. Then who is he that contaminates by the contact of his body my child who has the protective amulet?

Boy. *(Approaching his mother)* Mamma, here some one embraces me calling me 'Son.'

King. My dear, even the cruelty shown by me to you has taken a suitable turn inasmuch as I now find myself scarcely recognised by you.

Śakuntalā. *(To herself)* Heart, take solace. Fate has relented and taken pity on me. He is really my lord.

King. My dear,

Good-faced lady, fortunately you stand in front of me whose darkness of ignorance has been dispelled by recollection. At the end of the eclipse Rohiṇī has come to be in conjunction with the Moon. (22)

Śakuntalā. Victory to my lord. *(Half saying so, stops with throat choked with tears)*

King. Fair lady,

Though the cry of victory is checked by tears I am victorious in so far as your face with lips red without beautification has been seen. (23)

Boy. Mamma, who is this?

Śakuntalā. Child, ask your good luck.

King. *(Falling at the feet of Śakuntalā)*

Beautiful lady, let the insult of repudiation get out of your heart. At that time there was some powerful cloud over my mind. Men with deep-seated darkness behave mostly thus towards things standing to their own advantage. A blind man shakes off even a garland placed on his head, mistaking it for a snake. (24)

Śakuntalā. Rise up, my lord. Indeed there was some ancient misdeed of mine which impeded my good luck and was heading towards fruition in those days by reason of which my lord though compassionate turned out like that towards me.

(The king rises)

Śakuntalā. Then how was this miserable person recalled to the mind by my lord?

King. I shall tell after taking out the dart of grief.

Fair-bodied lady, your tear that collected in drops and oppressed your lower lip was formerly neglected by me in my illusion. The very same tear I shall to-day wipe out as it clings to your slightly curved eyelashes and get relieved of my remorse. (25)

(Does as stated)

Śakuntalā. *(Seeing the signet-ring)* My lord, this is that ring?

King. Yes. I got my recollection indeed on finding this ring.

Śakuntalā. This has wrought mischief by remaining unavailable when I wished to convince my lord.

King. Then let the creeper put on the flower, the symbol of the advent of the season.

Śakuntalā. I have no faith in it. Let my lord wear it himself.

(*Enter* Mātali)

Mātali. Fortunately Your Honour grows happy

by the union of your virtuous wife and by the sight of your son's face.

King. My dream has borne its sweet fruit. Mātali, this news is not perhaps known to Indra.

Mātali. (*With a smile*) What is beyond the sight of the gods? Come, long-lived sir. Lord Mārīca grants you an interview.

King. Śakuntalā, take your son. I should like to meet His Holiness, placing you in front.

Śakuntalā. I am ashamed to go along with my lord to the Guru.

King. Such is the practice on happy occasions. Come, come.

(*All walk about*)

(*Enter* Mārīca *seated along with* Aditi)

Mārīca. (*Seeing the king*) Dākṣāyaṇī,

This is the lord of the Earth called Duṣyanta who ever goes in front of your son in battle; by whose bow that Vajra abounding in sharp edges was relieved of its work and has become a mere ornament of Indra. (26)

Aditi. His personality commands respect.

Mātali. Your Honour, here the parents of gods look at you with eyes that betray a love towards a son. So, go near.

King. Mātali,

This is that couple born of Dakṣa and Marīci respectively removed from the Creator but by a single

generation, whom (couple) sages delcare as the cause of the fire which appears twelvefold, who gave birth to the lord of the three worlds, the owner of all sacrificial offerings and of whom the person higher than Brahman himself sought a source for taking his birth, is it so? (27)

Mātali. Yes.

King. *(Approaching)* Indra's servant, Duṣyanta, bows to you both.

Mārīca. Child, may you long protect the Earth.

Aditi. Child, may you be without a rival warrior.

Śakuntalā. I salute your feet along with my child.

Mārīca. Child, your husband is equal to Indra, your son equal to Jayanta. No other blessing is suited to you. May you become equal to Paulomī (Indra's wife). (28)

Aditi. Child, may you be esteemed of your lord. Let the child surely with long life delight both the families. Sit down, you all.

(All sit around Prajāpati)

Mārīca. *(Pointing to each one)*

Fortunately the chaste Śakuntalā, this good child and yourself, your union is tantamount to a combination of these three—faith, wealth and action. (29)

King. Your Holiness, the achievement of desires first, and your sight later. Unique indeed is your favour. For--

The flower appears first and then the fruit. The rise of clouds comes first and then water. This is the sequence of a cause and the effect. But prosperity comes in advance of your favour. (30)

Mātali. Thus do the Creators show their favour.

King. Your Holiness, having married this servant of yours according to the Gāndharva rule of matrimony and repudiating her when she was brought after a time by her kinsmen due to a loss of memory, I have sinned against your agnatic kinsman, the revered Kaṇva. Then at the sight of the ring I remembered his daughter as already married by me. It appears to me strange.

Suppose one believes there is no elephant when he is bodily present, then feels a doubt about him when he passes and then concludes his existence on seeing his footsteps, a similar change has come over my mind. (31)

Mārīca. Child, don't suspect any blame of yours. Your loss of memory was justified. Be it heard.

King. I am attentive.

Mārīca. When from the flight of steps leading to the Apsarastīrtha Menakā took Śakuntalā overwhelmed with her repudiation and came to Dākṣāyaṇī, at that very time I found out from my meditation, 'This poor lady, your partner in religious duties, was repudiated by you through the curse of

Durvāsas, not otherwise.' And it expired at the sight of the ring.

King. *(With a sigh of relief)* I am freed from blasphemy.

Śakuntalā. *(To herself)* Fortunately my lord repudiated me not without cause. But I don't remember to have been cursed. Or perhaps the curse, as it was imposed, was not noted by me with a mind vacant due to separation. That is why my two friends instructed me that the ring should be shown to my lord.

Mārīca. Daughter, you have realised your purpose. Don't entertain rancour towards your partner in Dharma. See—

When your husband was hard on you through the obstruction of memory you were frustrated by the curse, and when he is relieved of his darkness you are the master. Reflection does not occur in a mirror whose clearness is obscured by dirt, but gets an easy scope on a mirror clean. (32)

King. As Your Holiness says. On her depends the stability of my line.

Mārīca. Likewise take this boy as a future emperor. See—

Having crossed the seas with his chariot in a steady march due to the absence of ups and downs and being unrivalled among chariot-warriors, he will

conquer the Earth comprising all the seven continents. Called Sarvadamana due to his forcible subjugation of animals here, he will again acquire the name of Bharata due to his protection of the world. (33)

King. We hope everything of him who has been consecrated with ceremonies by Your Holiness.

Aditi. Your Holiness, let Kaṇva be informed of the details of the fulfilment of his daughter's dreams. Menakā fond of her daughter remains here only attending on me.

Śakuntalā. *(To herself)* Indeed my wish has been expressed by Her Holiness.

Mārīca. Everything is known to the revered one through his power of penance.

King. That is why the sage did not grow angry at me.

Mārīca. Still he must be congratulated on the happy news. Eh! Who is there!

(Entering)

A pupil. Your Holiness, I am here.

Mārīca. Gālava, start at once by the sky and inform the revered Kaṇva of the happy news conveyed by me that Śakuntalā with her son has been accepted by Duṣyanta on getting back his recollection at the expiry of the curse.

Pupil. As Your Holiness commands. [*Exit*

Mārīca. Son, you shall, accompanied by your child and wife, mount the chariot of Indra and set out for your capital.

King. As Your Holiness commands.

Mārīca. Let Indra send his plentiful showers of rain to your subjects. And you too shall through a multiplicity of sacrifices honour the celestials profusely. Thus by an exchange of services commendable for their benefit to both the worlds let both of you spend several cycles of centuries of Yugas. (34)

King. Your Holiness, I shall engage in the benefit of the world to the best of my ability.

Mārīca. Dear child, what other dear thing shall I offer you?

King. Is there any other dearer thing which Your Holiness desires to favour me with? However, let there be this.

(Stage-benediction)

Let the king engage for the benefit of his subjects; let the speech of persons steeped in scriptures stand supreme; and let the all-powerful (associated with Śakti) self-existent Lord Śiva (half-blue and half-red) put an end to my re-birth. (35)

(Exeunt Omnes)

The End of the Seventh Act.

THE END OF THE PLAY

NOTES ON ABHIJÑĀNA ŚĀKUNTALA.

The First Act.

It is usual for Sanskrit poets to begin their works with a benedictory verse generally known as Maṅgala. The Maṅgala śloka at the beginning of a drama is called a Nāndī. The object of Maṅgala is the removal of impediments that may stand in the way of the completion of the work begun. Maṅgala can be divided into three classes—आशीस्, नमस्क्रिया and वस्तुनिर्देश. Āśīs is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is invariably resorted to at the beginning of Sanskrit dramas. The Nāndī śloka of Śākuntala is an example of this kind of Maṅgala, for it invokes Lord Śiva to protect the spectators. The second kind of Maṅgala, Namaskriyā, lies in paying homage to the Deity nearest at heart to the poet. A typical example of Namaskāra-maṅgala is the opening verse of Kālidāsa's Raghuvaṁśa:—वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥. Vastunirdeśa, the third kind of Maṅgala, consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala is found in the opening stanza of Kālidāsa's Kumārasambhava :—अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।

पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ Here the sublime Himavān who is almost on a par with the gods is referred to.

Page 1. **या सृष्टिः** etc. ईशः वः पातु May Lord Śiva protect you. That ईशः refers to Śiva is obvious from its adjectives. **वः** Accusative plural of युष्मद् refers to the spectators. **पातु** Imperative mood, 3rd person singular of पा to protect in the sense of आशीस् or Benediction. How is ईशः? प्रत्यक्षाभिः अष्टाभिः ताभिः तनुभिः प्रपन्नः He is endowed with the eight visible forms. तनु A body. Amara :—स्त्रियां मूर्तिस्तनुस्तनूः. **अष्टाभिः** Instrumental plural of अष्टन् here used in the feminine, being an adjective to तनुभिः. Of course अष्टन् has got only plural numbers. Decline :—अष्टौ अष्टौ अष्टाभिः अष्टाभ्यः अष्टाभ्यः अष्टानां अष्टासु. Note the alternative forms throughout :—अष्ट अष्ट अष्टभिः अष्टभ्यः अष्टभ्यः अष्टानां अष्टसु. The forms are the same in all the three genders. **प्रपन्न** = प्र-पद्+त Active participle. त added to Aniṭ roots ending in द् changes to न, and the final द् of the root itself also changes to न्. Vide Pāṇini :—रदाभ्यां निष्ठातो नः पूर्वस्य तु दः. Other examples :—क्लिद् क्लिन्न, खिद् खिन्न, छिद् छिन्न, तुद् तुन्न, नुद् नुन्न, भिद् भिन्न, स्विद् स्विन्न. ताभिः तनुभिः By those bodies. This correlates to the seven adjectival clauses set out in the first three feet of the verse. (1) या स्रष्टुः आद्या सृष्टिः. The first limb consists of the first creation of the Creator viz., water. **स्रष्टुः** Genitive singular of स्रष्टृ Brahman. आदौ भवा आद्या. सृज्यत इति

सृष्टिः. Vide Manu :—अप एव ससर्जादौ तासु बीजमवासृजत्. (2) या (तनुः) विधिहुतं हविः वहति The second limb is constituted by the one that carries offerings made in fire according to Śāstras to the respective gods viz., अग्नि Fire. (3) या च होत्री The third limb represents the sacrificer viz., the soul. (4) ये द्वे कालं विधत्तः The two which create time viz., the Sun and the Moon. विधत्तः Present tense, 3rd person dual of धा 3rd conjugation with वि, to do or make, in the Parasmaipada. Conjugate :— दधाति धत्तः दधति, दधासि धत्थः धत्थ, दधामि दध्वः दध्मः. (5) या श्रुतिविषयगुणा (सती) विश्वं व्याप्य स्थिता. श्रुतिः means the sense of hearing. श्रुतेः विषयः The sound. श्रुतिविषयः गुणः यस्याः सा श्रुतिविषयगुणा. The special quality of आकाश or ether is sound. शब्दगुणकमाकाशम्. Each one of the five elements has got a peculiar quality of its own. विश्वं व्याप्य Pervading the universe. Unlike the other four elements Ākāśa is विभु All-pervading. व्याप्य Indeclinable past participle of आप् with वि and आ to pervade. Indeclinable past participles are formed of simple roots by the addition of त्वा (क्त्वा) and of roots prefixed with Upasargas by the addition of य (ल्यप्). स्थित = स्था + त. स्था changes to स्थि before the suffix त्वा or त. Pāṇini :— द्यतिस्यतिमास्थामित्ति किति. (6) यां सर्वभूतप्रकृतिरिति (सन्तः) आहुः The body which wise men declare as the material cause of all beings, viz., Pṛthivī, the Earth. In the place of सर्वभूतप्रकृतिः the reading adopted by the commentator Rāghavabhaṭṭa is सर्वबीजप्रकृतिः. But the reading सर्वभूतप्रकृतिः is adopted by the commentators

Kāṭayavema, Śatāvadhānam Sreenivasacharya and Rama Pisharody. The epithet भूतधात्री applied to the Earth brings out the special feature conveyed by this adjectival clause. प्रकृतिः इति आहुः. If इति were not used, the base प्रकृति will have to be used in the Accusative—प्रकृतिं आहुः. But since the Accusative significance is conveyed by इति, the word प्रकृति is used in the Nominative. So goes the maxim :—निपातेनाप्यभिहिते कर्मणि न कर्मविभक्तिः. आहुः. The subject सन्तः or बुधाः is understood. आहुः Present tense, 3rd person plural of ब्रू to speak, 2nd Conjugation in the Parasmaipada. Note that the root ब्रू in the Present tense takes the substitute आह in all the numbers of the 3rd person and the singular and dual of the 2nd person. Conjugate:—ब्रवीति-आह ब्रूतः-आहतुः ब्रुवन्ति-आहुः, ब्रवीषि-आत्थ ब्रूथः-आहथुः ब्रूथ, ब्रवीमि ब्रूवः ब्रूमः. The poet stated in the first adjectival clause that water is the first creation. Here he says that the Earth is the root-cause of all Bhūtas. How to reconcile the two statements? The answer is—भूत here means living beings which are classed under four heads, viz., जरायुज, अण्डज, स्वेदज and उद्भिज्ज—Born of the womb, eggs, perspiration and those sprouting from the earth. (7) यया प्राणिनः प्राणवन्तः The body by which living beings are endowed with breath viz., वायु Air.

Page 2. नान्द्यन्ते Here begins the Prelude to this Act. The preceding śloka is called Nāndī. For an

explanation of the terms नान्दी and सूत्रधार see Introduction.

नेपथ्याभिमुखमवलोक्य Looking towards the dressing room. नेपथ्य is defined thus:—कुशीलवकुटुम्बस्य स्थानं यदतिशोभनम्। वर्णिकाग्रहणस्थानं नैपथ्यमिति तद्विदुः॥ नेपथ्य means also a dress. आर्ये. The Sūtradhāra and Naṭī should address each other by the term आर्य. Vide Daśarūpaka:—विप्रामात्याग्रजाश्चार्या नटीसूत्रभृतौ मिथः॥ नैपथ्यस्य विधानं नैपथ्यविधानं Dressing. अवसितं Past passive participle of सो with अव to complete. सो changes to सि before the suffix क्त. Vide Pāṇini:—द्यतिस्यतिमास्थामित्ति किति. इतस्तावदागम्यतां. इतः = इदं + तस् here used in the Locative significance. तावत् is a mere rhetorical flourish. आगम्यतां Imperative mood of गम् with आ in the Impersonal form. त्वया is understood. Changed to the Active voice, आगम्यतां will read as त्वं आगच्छ or भवती आगच्छतु. In Sanskrit there are three forms in which a predicate can be used,—कर्तरिप्रयोग or the Active voice, कर्मणिप्रयोग or the Passive voice and भावेप्रयोग or the Impersonal form. सकर्मकधातुs or Transitive verbs can be used either in the Active or in the Passive voice. अकर्मकधातुs or Intransitive verbs can be used either in the Active voice or in the Impersonal form. The Impersonal form resembles the Passive voice in formation, and it denotes mere action. Note that the predicates in the Impersonal form can be employed only in the 3rd person singular in the respective tenses or moods.

Page 3. आर्य addressed by the Actress to the Stage-Manager, conforms to the rule already mentioned. After आर्य इयमस्मि some editions add आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति (आज्ञापयत्वार्यः—को नियोगोऽनुष्ठीयताम् इति). The Actress speaks in Prākṛt in conformity with the rule that female characters speak Prākṛt in Sanskrit dramas. Vide Daśarūpaka:—स्त्रीणां तु प्राकृतं प्रायः शौरसेन्यधमेषु च. अभिरूप A learned man. Amara:—प्राप्तरूपस्वरूपाभिरूपा बुधमनोज्ञयोः. भूयिष्ठ Superlative of बहु. बहु Positive. भूयस् or बंहीयस् Comparative. भूयिष्ठ or बंहिष्ठ Superlative. Pāṇini:—बहोर्लोपो भू च बहोः. अभिरूपैः भूयिष्ठा अभिरूपभूयिष्ठा Here the assembly is praised. कालिदासेन ग्रथितं वस्तु यस्य तेन कालिदासग्रथितवस्तुना Whose plot is woven by Kālidāsa. नाटकेन For an explanation of the term नाटकं see Introduction. अस्माभिः उपस्थातव्यं We should wait upon them. पात्रे पात्रे प्रतिपात्रं An Avyayībhāva compound. पात्रं means a character. यत्नः आधीयतां Passive Imperative. त्वया understood. Change the voice: त्वं यत्नं आधत्स्व. विहित Past passive participle of धा with वि. Pāṇini:—दधातेर्हिः. सुविहितः प्रयोगः येन सः सुविहितप्रयोगः An instance of Bahuvrīhi compound. तस्य भावः सुविहितप्रयोगता. A noun takes the suffix त्व or ता (तल्) to denote an abstract quality, and the noun thus formed by adding त्व takes the neuter gender, and that formed by adding ता takes the feminine gender under Pāṇini:—तस्य भावस्त्वतलौ, त्वान्तं क्लीबम् and तलन्तं स्त्रियाम्. तया सुविहितप्रयोगतया. आर्यस्य Since your honour has undergone thorough practice. Of course the practice here refers to staging. न किमपि

परिहीयते. This is a कर्मकर्तरिप्रयोग of हा with परि to omit. भूतार्थ Truth.

Page 4. आ परितोषात् etc. विदुषां आ परितोषात्. The Indeclinable आ meaning—till, as far as, governs a noun in the Ablative case. Pāṇini :—आङ्मर्यादावचने and पञ्चम्यपाङ्परिभिः. प्रयोगः Acting. प्रयोगस्य विज्ञानं प्रयोगविज्ञानं Skill in acting. नातु न मन्ये. बलवत् Highly. अपि शिक्षितानां चेतः आत्मनि. न विद्यते प्रत्ययः यस्य तत् अप्रत्ययं (भवति). In this verse the Sūtradhāra expresses diffidence notwithstanding his high training in the art of staging.

The Actress then asks what next is to be done. The Sūtradhāra directs the Actress to sing. अस्याः परिषदः श्रुतेः प्रसादनं तस्मात् श्रुतिप्रसादनतः formed by adding the Ablative suffix तस्. The Ablative is due to juxtaposition with अन्यत्. किमन्यत् What else? ननु an Indeclinable calling the attention of the addressee. नातिचिरात् प्रवृत्तः तं Which has started recently, adjectival to ग्रीष्मसमयं. गीयतां Imperative of गै in the Impersonal form. Of course the root गै can also be used in a Transitive significance. संप्रति हि to be taken along with the succeeding verse.

Verse 3. दिवसाः The days (of summer). सलिलेषु अवगाहः सलिलावगाहः, सुभगः सलिलावगाहः येषु ते Wherein a plunge into waters is pleasant. पाटलायाः कुसुमानि पाटलानि, तेषां संसर्गः, तेन सुरभयः वनस्य वाताः येषु ते The forest-breezes in the days of summer are fragrant by the contact of Pāṭalī flowers. प्रकृष्टा छाया यस्मिंस्तत् प्रच्छायं A shaded site.

प्रच्छाये सुलभा निद्रा येषु ते. In summer sleep is easily got in shady sites. परिणामे रमणीयाः Towards the close of the day, the days of summer are fascinating. भवन्ति understood. In this verse four characteristics of the days of summer are set out.

Page 5. भ्रमरैः ईषत् चुम्बितानि Kissed a little by bees. सुकुमाराः केसराणां शिखाः येषां तानि. Both these are adjectival to शिरीषकुसुमानि Accusative. प्रमदाः Gay women. दयमानाः सत्यः With compassion. Compare parallel :—नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् Act IV—9. अवतंसान् कुर्वन्ति अवतंसयन्ति Convert into ear-rings. अवतंस An ornament, also an ear-ornament in particular.

अहो An Interjection denoting wonder. रागेण बद्धा चित्तवृत्तिः यस्याः सा Possessed of hearts captivated by the melody. सर्वतः Everywhere. Here तस् is used in the Locative significance. रङ्गः The stage, here refers to the spectators. कतमत् Accusative singular of कतम. Bases ending in डतर and डतम and the bases अन्य, अन्यतर and इतर take the final augment द् in the neuter Nominative and Accusative singulars. Pāṇini :—अद्ड्डतरादिभ्यः पञ्चभ्यः. प्रक्रियते इति प्रकरणं A term denoting all Rūpakas—works presented on the stage—dramas. आश्रित्य. एनं Accusative singular of एतद् masculine which refers to रङ्ग which occurs in the previous sentence. एत changes to एन in all the numbers of the Accusative, in the Instrumental singular and in the Genitive and Locative duals when अन्वादेश is intended. अन्वादेश

means a subsequent reference to something which has occurred in a previous sentence. किंचित्कार्यं विधातुमुपात्तस्य कार्यान्तरविधानार्थं पुनरुपादानमन्वादेशः. The change of एत to एन is laid down by Pāṇini :-- द्वितीयाटौस्स्वेनः. आर्यमिश्र refers to the spectators. मिश्रशब्दः पूज्यवाची. शकुन्तैः लाता शकुन्तला Śakuntalā is so called, because she was fed and nurtured by birds when she was cast away by her mother Menakā until she was picked up by Kaṇva. शकुन्तलाम् अधिकृत्य कृतं शाकुन्तलं formed by adding the suffix अण् under Pāṇini :—अधिकृत्य कृते ग्रन्थे. अभिज्ञायते अनेनेति अभिज्ञानं, अभिज्ञानप्रधानं शाकुन्तलं अभिज्ञानशाकुन्तलं A compound formed by the dropping of the middle word on the model of शाकपार्थिव. A work dealing with Śakuntalā in which a token plays a prominent part. Though the story of Śakuntalā is already contained in the Mahābhārata the ring as a token is invented purely by the poet's imagination. अपूर्वं नाटकं प्रयोगे अधिक्रियताम् इति This bidding of the audience is not actually set out previously. But it can be gathered from this statement that the Sūtradhāra has come upon the stage after receiving the bidding of the audience. Hence it is that he has stated previously—अद्य खलु कालिदासग्रथितवस्तुना नवेन नाटकेनोपस्थातव्यमस्माभिः. This presumption is strengthened by what follows viz., the Sūtradhāra's statement—सम्यगनुबोधितोऽस्मि.

Page 6. कुतः indicates that the reason follows.

Verse 5. हारिणा तव गीतरागेण प्रसभं हृतोऽस्मि. प्रसभं An Indeclinable meaning forcibly. हरति (मनः) इति हारी

Enchanting. The enticement of the Sūtradhāra by the melody of music is substantiated by an analogy set out in the second half of the verse. अतिशयितं रंहः यस्य तेन अतिरंहसा adjectival to सारङ्गेण. सारङ्गेण By the deer. सारङ्ग = सार + अङ्ग formed by the merger of two vowels into one under the Vārtika :—शकन्ध्वादिषु पररूपं वाच्यम्, तच्च टेः and सारङ्गः पशुपक्षिणोः, साराङ्गोऽन्यः. एष दुष्यन्तो राजेव Like this King Duṣyanta. This suggests the immediate entry of the actor playing the part of the king pursuing a deer. The introduction of a play by an actor in the Prologue by comparing himself or his colleague with a character that enters first, goes by the name of प्रयोगातिशय in Sanskrit dramaturgy. निष्क्रान्तौ Both the Stage-Manager and the Actress walk out. प्रस्तावना Here ends the Prologue. For further details see Introduction.

आयुष्मन् A vocative by which term a charioteer should address a king. Vide Daśarūpaka :—रथी सूतेन चायुष्मान्.

Verse 6. कृष्णसारे अधिज्यकार्मुके त्वयि च चक्षुः ददत् (अहं) मृगानुसारिणं पिनाकिनं साक्षात्पश्यामीव. अधिगतं ज्यां अधिज्यं Fixed to the string, an instance of प्रादिसमास. कर्मणे प्रभवति कार्मुकं A bow. Pāṇini :—कर्मण उकञ्. अधिज्यं कार्मुकं यस्य तस्मिन् अधिज्यकार्मुके. ददत् Present participle of दा, 3rd conjugation in the Masculine form. The absence of नुम् is due to to Pāṇini :—नाभ्यस्ताच्छतुः. मृगं अनुसरतीति मृगानुसारी. ताच्छील्ये णिनिः. तं मृगानुसारिणं. पिनाकः अस्यास्तीति पिनाकी The Pināka-bowed; Śiva. तं पिनाकिनं. साक्षात् In person. पश्यामीव I

see as it were. Once Dakṣa performed a sacrifice to which he invited all the gods except his own son-in-law Śiva. Dākṣāyaṇī, his daughter, however obtained the permission of her lord and attended the sacrifice. But when she was not received with due regard by her parents she put an end to herself by her Yogic power. Enraged at the happening, Śiva came and created chaos at which the gods, invitees, sacrificer and others were thrown into confusion and driven off. The sacrifice itself took the form of a deer and took to flight. Śiva pursued him with his bow and killed the sacrifice. This story is alluded to in this verse.

Verse 7. This verse gives a true presentation of a deer fleeing in fear of a hunter pursuing him. अयं the subject of the sentence is outside the verse. ग्रीवायाः भङ्गः, तेन अभिरामं adverbial adjunct. अनुपतति स्यन्दने मुहुः, बद्धा दृष्टिः येन सः बद्धदृष्टिः सन् This refers to the gallop of the deer bending back his neck and casting his eyes often at the chariot. अनुपतति adjectival to स्यन्दने. In the place of बद्धदृष्टिः there is also the reading दत्तदृष्टिः. अपरः अर्धः पश्चार्धः. The substitute पश्च for अपर takes place under the Vārtika :—अपरस्यार्धे पश्चभावो वक्तव्यः. पश्चार्धेन By his hind half. पूर्वं कायस्य पूर्वकायः An instance of एकदेशिसमास in supersession of षष्ठीसमास. Vide Pāṇini :– पूर्वापराधरोत्तरमेकदेशिनैकाधिकरणे. तं पूर्वकायं. शरपतनभयात् भूयसा प्रविष्टः He shrinks the hind half of his body into the front half. अवलीढ Past passive participle of लिह with

अव to devour. अर्धं अवलीढाः तैः अर्धावलीढैः The Darbha grass was only half eaten. श्रमेण विवृतं मुखं, तस्मात् भ्रंशिभिः दर्भैः. कीर्णं वर्त्म येन सः कीर्णवर्त्मा. कीर्ण Past passive participle of कॄ to scatter. कॄशब्दस्य ॠदन्तत्वात् 'वृतो वा' इति वेट्कत्वात् 'यस्य विभाषा' इति निष्ठायामिण्निषेधे 'ॠत इद्धातोः' इति इत्वे 'हलि च' इति दीर्घे 'रदाभ्यां निष्ठातो नः पूर्वस्य तु दः' इति प्रत्ययतकारस्य नत्वे रषाभ्यामिति णत्वे कीर्णेति रूपम्. Other examples :—गॄ गीर्ण, चॄ चीर्ण, जॄ जीर्ण, तॄ तीर्ण, दॄ दीर्ण, पॄ पूर्ण, शॄ शीर्ण. The deer strews the path with half-cut darbha grass slipped from the hollow of his mouth in fatigue. उदग्रं प्लुतं यस्य तस्य भावः तस्मात् उदग्रप्लुतत्वात् वियति बहुतरं As he jumps high he seems to travel more in the sky. उर्व्यां स्तोकं प्रयाति Runs on earth less. स्तोकं means अल्पं. This verse has been cited in Kāvya Prakāśa to illustrate Bhayānaka Rasa, the frightful emotion. The figure of speech is स्वभावोक्ति.

Page 7. यत्नेन प्रेक्षणीयः **यत्नप्रेक्षणीयः** That can be seen only with effort. उत्खातानि सन्त्यस्यामिति **उत्खातिनी** Rugged. There is also the reading उद्घातिनी. अमन्दः मन्दः संपद्यमानः कृतः **मन्दीकृतः** Slackened. विप्रकृष्टं अन्तरं यस्य सः **विप्रकृष्टान्तरः** One whose intervening distance is long. समदेशवर्तिनस्ते To you as you come to the level ground. दुःखेन आसादयितुं शक्यः **दुरासदः**. अभीशवः Reins. Amara :—अभीशुः प्रग्रहे रश्मौ. मुच्यन्तां अभीशवः rendered in the Active voice will read as **अभीशून् मुञ्च**.

Verse 8. This verse describes the horses in their gallop. रश्मिषु मुक्तेषु सत्सु When the reins are let loose. निरायताः पूर्वकाया येषां ते **निरायतपूर्वकायाः** With the

foreparts of their bodies elongated. निष्कम्पाः चामराणां शिखाः येषां ते The tops of chowries fixed to their heads stand steady in their speed. निभृताः ऊर्ध्वाः कर्णाः येषां ते Their ears stand steady and erect. आत्मना उत्थितैरपि रजोभिः अलङ्घनीयाः Incapable of being overtaken even by the dust raised by themselves. मृगजवाक्षमयेव As if out of intolerance at the deer's speed. अमी. रथं वहन्तीति रथ्याः Horses. The suffix यत् is added under Pāṇini :— तद्वहति रथयुगप्रासङ्गम्. धावन्ति The plural makes it clear that the number of horses is more than two.

Page 8. हरितः हरीन् Green horses, or हरितः and हरीन् refer to two distinct ideas. हरित् is the name of the Sun's horses. Hence the Sun is called हरिदश्व. हरि refers to Indra's horses. Hence Indra is called हरिहयः. However we think हरित् refers to the green colour, and as such हरितः हरीन् as a whole refers to the green horses of the Sun. अतीत्य वाजिनः वर्तन्ते Our horses surpass those horses. अतीत्य Indeclinable past participle of इ with अति. तथाहि is a pair of Indeclinables that suggests that a preceding statement is substantiated by a succeeding one.

Verse 9. यत् आलोके सूक्ष्मं That which is small at the first sight. तत सहसा विपुलतां व्रजति It suddenly assumes a large magnitude as a result of the speed of the chariot. यत् अर्धे विच्छिन्नं भवति That which has gaps in the middle like trees, boughs etc. तत् कृतसंधानमिव भवति It becomes as if joined together. यत् प्रकृत्या वक्रं That which is curved by nature. तदपि नयनयोः समरेखं भवति It

appears to be in a straight line. किंचित् क्षणमपि न दूरे न च पार्श्वे Nothing is either far or near for a minute. What is far off comes near in a moment. What is near goes far off in a moment. रथजवात् Due to the speed of the chariot.

व्यापाद्यमानं means हन्यमानं. नेपथ्ये A voice is heard from behind the scenes. It is of the hermit about to enter. The voice forbids the slaughter of the deer. बाणपाते वर्तत इति बाणपातवर्ती The antelope stands within the range of your arrow. अन्तरे Between the deer and yourself.

Page 9. आत्मना तृतीयः suggests that three hermits enter on the whole. It is a compound word. Vide Pāṇini:—आत्मनश्च. विखनसा प्रोक्तं अधीते वेद वा वैखानसः A hermit; one who studies or knows the code laid down by Vikhanas. वैखानस is defined thus:—पुष्पमूलफलैर्वापि केवलैर्वर्तयेत्सदा। कालपक्वैः स्वयं शीर्णैर्वैखानसमते स्थितः॥ हस्तमुद्यम्य The raising of the hand is for prohibiting the king.

Verse 10. तत् As the deer belonging to the hermitage should not be killed. साधु कृतसंधानं सायकं प्रतिसंहर Withdraw the arrow which has been applied to the string. Why? वः शस्त्रं The weapon of you, Kṣattriyas. आर्तानां त्राणं तस्मै आर्तत्राणाय Is there for protecting the distressed. न विद्यते आगः यस्य सः अनागाः One free from guilt; inoffensive. तस्मिन् अनागसि प्रहर्तुं न Your weapon is not for striking at a harmless one. प्रहर्तुं Infinitive of purpose of हृ with प्र to strike.

Verse 11. यस्य तव पुरोर्वंशे जन्म (तस्य तव) इदं **युक्तरूपं** प्रशस्तं युक्तं. प्रशंसायां रूपप्. Puru, an ancestor of Dusyanta was born of Yayāti and Śarmiṣṭhā. At the request of his father Yayāti who longed to enjoy the pleasures of youth Puru exchanged his youth for his father's old age. Such an obedient son was he, and you are born in his race. एवं (भूतैः) गुणैः उपेतं चक्रवर्तिनं पुत्रं आप्नुहि May you obtain a son born to be an emperor and possessed of like qualities. पुनः त्रायत इति पुत्रः A son; because he redeems his parents from the hell known as पुत्. चक्रे वर्तितुं शीलमस्येति चक्रवर्ती One who moves in the midst of kings; an overlord of kings. Or चक्रं (राजचक्रं) वर्तयतीति चक्रवर्ती One who moves the host of kings. आप्नुहि Imperative mood, 2nd person singular of आप्, 5th conjugation. Vide parallel:—पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीड्यं भवतः पितेव Raghu V—34.

Page 10. कुलपति A head of sages. An extravagant definition of कुलपति runs thus:—मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥ मालिनी is said to be a tributary of the Ganges somewhere near Hastināpura. मालिन्याः तीरे अनुमालिनीतीरं An Avyayībhāva compound. विभक्त्यर्थे अव्ययीभावः.

Verse 12. प्रतिहतविघ्नाः रम्याः तपोधनानां क्रियाः समवलोक्य On seeing the pleasant ritualistic performances of sages free from obstacles. ज्ञास्यसि You will know. Know what? मौर्व्याः किणः अङ्कः यस्य सः मौर्वीकिणाङ्कः मे भुजः कियत् रक्षति इति. किं परिमाणमस्य कियत्. Pāṇini:—किमिदंभ्यां वो घः.

अपि संनिहितः. अपि is a particle of interrogation. इदनीमेव Just now. This suggests that it may take some time for Kaṇva to return. दुहितरं शकुन्तलाम् अतिथि-सत्काराय नियुज्य This indicates that Kaṇva has no son to whom the duty of receiving guests can be entrusted. अस्याः प्रतिकूलं दैवं शमयितुं To counteract the evil influence of an adverse fate affecting her. This faintly foreshadows the future repudiation of love by the hero. सोमतीर्थं गतः. Somatīrtha is equated with Prabhāsa, the holy place of pilgrimage where the temple of Somanātha is situate in Kathiawar. The poet has advisedly procured the absence of Kaṇva to bring about an interview between the hero and the heroine, and the length of journey involved in travelling to a distant place facilitates their frequent interviews and growth of love for the period of a few months so as to result in the pregnancy of Śakuntalā. Since Śakuntalā is to receive the guests of the hermitage she has absolute freedom of action. विदितभक्तिं मां महर्षेः कथयिष्यति. कथयिष्यति is replaced by करिष्यति in a different reading. साधयामः from साध् to go. शिष्याभ्यां सह वर्तत इति सशिष्यः. निष्क्रान्तः The hermit makes an exit along with his two pupils.

Page 11. नीवाराः etc. This verse refers to the characteristics of a penance-grove observed by the king. The first is the grain strewn underneath the trees. शुकाः गर्भे येषां तानि कोटराणि, तेषां मुखेभ्यः भ्रष्टाः नीवाराः तरूणां अधः सन्ति. नीवार A species of wild corn. प्रस्निग्धाः Glossy.

इङ्गुदी a kind of tree yielding fruits whose juice is used for healing wounds. Compare :—यस्य त्वया व्रणविरोपण-मिङ्गुदीनां etc. later on, Act IV—Verse 14. इङ्गुदीफलानि भिन्दन्तीति इङ्गुदीफलभिदः उपलाः सूच्यन्त एव The stones used in crushing the Iṅgudī fruits report themselves. सूच्यन्ते इत्यत्र कर्मकर्तरि लकारः. मृगाः विश्वासोपगमात् अभिन्नगतयः (सन्तः) शब्दं सहन्ते The deer do not shy at the sound of the chariot, but walk complacently owing to the growth of confidence. तोयस्य आधाराः तोयाधाराः Water-pools. तेषां पन्थानः तोयाधारपथाः The tracks leading to the reservoirs of water. पथिन् at the end of a compound changes to पथ. Vide Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. वल्कलानां शिखाः, तासां निष्यन्दरेखाभिः अङ्किताः Marked with the lines of drippings from skirts of bark-garments. It is to be noted that this verse brings out vividly the features of an ancient penance-forest.

Page 12. उपरोधो मा भूत्. In juxtaposition with the particle मा (माङ्) a root can be used with the लुङ् suffixes to convey any tense or mood, and it does not take the initial augment अ (अट्) usually prefixed to the predicates in the Aorist tense. Vide Pāṇini :—माङि लुङ् and न माङ्योगे. एतत् परिमाणं अस्येति एतावत् तस्मिन् एतावति, प्रदेशे understood. यावद्वतरामि. In juxtaposition with यावत् or पुरा a root takes the terminations of the Present tense in the future significance. Pāṇini :—यावत्पुरानिपातयोर्लट्. विनीतस्य वेष इव वेषः यस्य तेन विनीतवेषेण प्रवेष्टव्यानि One should enter dressed humbly. तपोवनानि नाम. नाम indicates repute. तपसः वनानि तपोवनानि. वाजिनः,

आर्द्रं पृष्ठं येषां ते आर्द्रपृष्ठाः क्रियन्तां The king directs the charioteer to bathe the horses during his absence.

Verse 14. इदं शान्तमाश्रमपदं This is the tranquil site of a hermitage. शान्त = शम् + त. The lengthening of the penultimate vowel in Seṭ roots ending in a nasal is due to Pāṇini :—अनुनासिकस्य क्विझलोः क्ङिति. Other examples :—कम् कान्त, कम् कान्त, क्रम् क्रान्त, चम् चान्त, तम् तान्त, दम् दान्त, भ्रम् भ्रान्त, वम् वान्त, श्रम् श्रान्त. Whereas Aniṭ roots merely drop their final nasal before the suffix त. For example :—गम् गत, नम् नत, यम् यत, रम् रत. बाहुश्च स्फुरति. From the context बाहु refers to the right arm. The throbbing of the right eye, arm, thigh or foot is auspicious for males as that of the left for females. अस्य फलं इह कुतः How can there be any significance for it in this hermitage? The throbbing of the right arm indicates a union with a sweetheart, which can be prompted only by love, whereas a hermitage affords no scope for the actions of love. अथवा Or rather. भवितव्यानां द्वाराणि सर्वत्र भवन्ति Those which are bound to happen will happen anywhere.

Page 13. इत इतः सख्यौ. आगच्छतं Come, understood. दक्षिणेन An Indeclinable formed by adding एन (एनप्) to दक्षिण. Words ending in एनप् govern a noun in the Accusative case. Pāṇini :—एनपा द्वितीया. Hence the Accusative in वृक्षवाटिकां. To the right side of the batch of trees. स्वप्रमाणस्य अनुरूपैः In keeping with their size or strength. सेचनघटैः With the jars used in the sprinkling of trees.

Verse 15. शुद्धान्तः A royal harem or a court of ladies. शुद्धान्ते दुर्लभं Scarcely available in the harem. इदं वपुः Such an uncommon form or beauty. आश्रमवासिनो जनस्य यदि (भवति) If people dwelling in hermitages have such beauty. खलु Indeed. उद्यानलताः वनलताभिः गुणैः दूरीकृताः The plants of gardens correspond to the ladies of the royal harem, sylvan creepers to the girls resident in hermitages.

Page 14. यथोक्तव्यापारा Engaged in the work previously mentioned viz., the watering of trees. हळा a term of Vocative towards a female friend. Amara :— हण्डे हञ्जे हळाह्वाने नीचां चेटीं सखीं प्रति. आलवाल A basin at the foot of a tree for holding water. समाने उदरे शयितः सोदरः. The change of समान to स in the compound is due to Pāṇini :—विभाषोदरे. रूपयति Gesticulates. कथं expresses wonder. साधु न पश्यति इति असाधुदर्शी Devoid of judgment. तत्रभवान् and अत्रभवान् are terms of respect. The adjectival clause य इमां etc. provides the reason for attributing lack of judgment to the sage. नियुङ्क्ते derived from युज् with नि, 7th conjugation.

Page 15. इदं etc. अव्याजमनोहरं Śakuntalā's body is possessed of natural fascination without the aid of ornaments or equipments of toilet. वपुः Accusative. तपसः क्षमं तपःक्षमं साधयितुं To make it fit for penance. य इच्छति सः ऋषिः The sage who desires to subject the girl to the rigours of penance. नीलोत्पलपत्रस्य धारया By the edge of the blue lotus-petal. समिल्लतां छेत्तुं व्यवस्यति Strives

to cut a fuel-plant. समिल्लतां is substituted by शमीलतां in a different reading. शमी A hard plant supposed to contain fire within. व्यवस्यति Present tense, 3rd person singular of सो with वि and अव. The figure of speech in this verse is निदर्शना. Vide definition:— वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना. This verse is cited in Sāhityadarpaṇa to illustrate Nidarśanā.

विस्रब्धं Confidently, as he is screened by the trees. पिनद्ध Past passive participle of नह् with अपि to fasten. The initial अ of the prepositions अपि and अव sometimes drops optionally. Vide Kārikā:—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. Examples:—अवगाहते वगाहते, अपिधानं पिधानं. स्तनवल्कलं A tree-bark worn for a petticoat on the breasts. प्रियंवदया नियन्त्रितास्मि. This brings out the character of Priyaṁvadā as a lover of fun in the view of Śakuntalā. शिथिलय तावदेतत् The commentator Śatāvadhāna makes the curious remark that this presumes the binding of the knot of the petticoat at the back. The request to Anasūyā shows that she is a more responsible friend than the other. Priyaṁvadā in a jocular strain gives her own reason for the tightness of the petticoat viz., the expansion of Śakuntalā's breasts every moment. अत्र In this matter. पयोधरयोः विस्तारयितृकं Which expands your breasts. आत्मनः यौवनं उपालभस्व Censure your own youthful age. This idea is popular among poets. Vide parallel:—प्रतिक्षणविजृम्भणादुर्भयबाहुकूलंकषस्तनत्रुटितकञ्चुकं नमत यौवनं योषिताम्. This conversation between Śakuntalā and her friends overheard

by the king is calculated to rouse his admiration which develops into love for the heroine.

Page 16. Before कामं some manuscripts have the following addition in the king's speech :—सम्यगियमाह—इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे स्तनयुगपरिणाहाच्छादिना वल्कलेन । वपु-रभिनवमस्याः पुष्यति स्वां न शोभां कुसुममिव पिनद्धं पाण्डुपत्रोदरेण ॥ अथवा. This seems to be superfluous. कामं an Indeclinable meaning granted or admitting. Amara :—अकामानुमतौ कामं. न पुष्यतीति न. The double negative affirms the positive.

Verse 17. सरसि जायत इति सरसिजं A lotus. Though moss and other things are also sprung from a tank the meaning of the word is fixed to a lotus by योगरूढि. सरसिज an Aluk Samāsa under तत्पुरुषे कृति बहुलम्. शैवलेन अनुविद्धमपि Though mixed up with moss. अनुविद्ध Past passive participle of व्यध् with अनु. मलिनमपि. लक्ष्म refers to the black mark in the middle of the moon which poets sometimes refer to as a hare, deer and so on. हिमांशोः लक्ष्मीं तनोति Increases the splendour of the moon. After setting out two Upamānas the poet comes to the Upameya, the subject of the context. इयं तन्वी वल्कलेनापि अधिकमनोज्ञा. The fascination of the damsel though clad in tree-bark is substantiated by a general reason set out in the last foot of the verse. मधुराणां आकृतीनां किमिव हि न मण्डनं Which thing is not a beauty to beautiful things? The figure of speech is अर्थान्तरन्यास, the substantiation of a particular idea by a general

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statement. In the first three feet of the verse the figure of speech is प्रतिवस्तूपमा.

वातेरितपल्लवाङ्गुलीभिः The tender leaves moving in the air are identified with fingers with which the Aśoka tree seems to urge Śakuntalā to honour it. संभावयामि The honour is of course the act of pouring water at its basin. अल्पो वृक्षः वृक्षकः. मुहूर्तं For a while. लतासनाथः Accompanied by a creeper.

Page 17. अतः खलु प्रियंवदा True to the etymological significance of her name, Priyaṁvadā, it may be noted, generally indulges in pleasing talks as distinguished from wholesome talks which characterise Anasūyā. प्रियं वदतीति **प्रियंवदा**. न पुनः प्रियंवदा Not one that merely speaks sweet. प्रियमपि तथ्यमाह proceeds on the maxim—हितं मनोहारि च दुर्लभं वचः.

Verse 18. अधरः. किसलयस्येव रागो यस्य सः किसलयरागः An instance of उपमानपूर्वपदबहुव्रीहि. बाहू. कोमलविटपं अनुकर्तुं शीलं अनयोरिति कोमलविटपानुकारिणौ. अस्याः अङ्गेषु कुसुममिव लोभनीयं यौवनं संनद्धं. The word अस्याः which precedes the verse is to be taken along with अधरः, बाहू and अङ्गेषु. The three similes set out in the verse suggest the conception of Śakuntalā as a creeper. To Śakuntalā conceived of as a plant, the lower lip, hands and youthful age correspond to a sprout, tender branches and flower.

सहकारः A mango tree. स्वयं (आत्मनैव) वृणीते इति स्वयंवरा. स्वयंवरा च सा वधूश्च **स्वयंवरवधूः** A bride that chooses her

husband of her own will. In relation to the सहकार that corresponds to a bridegroom the jasmine creeper is treated as a bride, on whom the name of Vanajyotsnā has been conferred by Śakuntalā herself. विस्मृता. Here the suffix त which is usually a past passive participle is used in the Active significance. गत्यर्थाकर्मकेति सूत्रे चकाराच्छ्वसितप्रतिपन्नादिष्वपि कर्तरि क्तः. इति वामनोक्त्या विस्मृतेति कर्तरि क्तः. So विस्मृता means विस्मृतवती. व्यतिकर: means संबन्धः. That a union between the creeper and the tree was brought about at a proper time is brought out in the clause beginning with यत्. The fresh bloom of Vanajyotsnā corresponds to the youthful age of a damsel. Similarly the mango tree, as it puts forth foliage, is one that is fit for enjoyment.

Page 18. जानासि किं शकुन्तला. This query of Priyaṁvadā brings out further her jocular mood. Anasūyā is more prosaic and admits her ignorance as to why Śakuntalā looks so keenly at the jasmine creeper. Priyaṁvadā clarifies the joke she had in her mind. She attributes a longing on the part of Śakuntalā to get a suitable bridegroom in the same way as Vanajyotsnā has got hold of the mango tree. अपि नाम is a pair of Indeclinables and conveys a question involving a wish. लभेय Potential, 1st person singular of लभ्. Śakuntalā then imputes a longing of that sort to Priyaṁvadā herself. असवर्णे यत् क्षेत्रं तस्मिन् संभवा. वर्ण means a caste. समानः वर्णः यस्य तत् सवर्णं Of the same caste. असवर्णं Of a different caste. क्षेत्रं A wife.

Amara :—क्षेत्रं पत्नीशरीरयोः. असवर्णक्षेत्रे संभवः यस्याः सा असवर्णक्षेत्रसंभवा. The king surmises at the outset that Śakuntalā might be the daughter of Kaṇva by a wife of inferior caste. It is to be noted that the marriage of a man of superior caste with a woman of inferior caste is recognised among unequal marriages in the Dharma śāstras.

Verse 19. Here the king argues within himself and infers that Śakuntalā is fit to be wedded by him. असंशयं Doubtless, adverbial adjunct. इयं understood. क्षत्रस्य परिग्रहः, तस्य क्षमा Fit to be married by a Kṣatriya. The reason is set out thus :—यत् आर्यं मे मनः अस्यां अभिलाषि Since my noble mind is longing towards her. To describe his own mind as noble and as such not liable to go astray can hardly be deemed a piece of vanity, for it represents the truth. So says Daṇḍin :—स्वगुणाविष्क्रिया दोषो न तु भूतार्थशंसिनः. Further Duṣyanta is only thinking in his mind and not giving expression to it in the presence of anybody else. It is only a sincere argument in support of his surmise. His reasoning is substantiated by a general rule set out in the second half of the verse. सतां To men of good pursuits. संदेहपदेषु वस्तुषु In matters which are the subject of doubt. अन्तःकरणं Mind. करणं means इन्द्रियं. Apart from the five Jñānendriyas—external organs of sense, there is mind which is the sixth and internal organ. अन्तःकरणस्य प्रवृत्तयः The propensities of mind. प्रमाणं Are authority. प्रमीयते अनेनेति प्रमाणं. The word प्रमाणं is used

always in the neuter singular irrespective of the gender and number of the उद्देश्य. Example :—वेदाः प्रमाणं. प्रमाणं An instrument of true knowledge. As to what constitutes प्रमाणं on Dharma or righteous conduct, Manu says—वेदोऽखिलो धर्ममूलं स्मृतिशीले च तद्विदाम् । आचारश्चापि साधूनामात्मनस्तुष्टिरेव च ॥ Here आत्मतुष्टि—the satisfaction of one's self is referred to as one of the Pramāṇas of Dharma. And that is the idea which underlies this argument. This idea is referred to by Kumārila Bhaṭṭa in Tantra Vārtika when discussing the Pramāṇa or authorities on Dharma in the course of which he actually cites the second half of this verse. Vide the following extract therefrom. यथा रुमायां लवणाकरेषु मेरौ यथा वोज्ज्वलरुक्मभूमौ । यज्जायते तन्मयमेव तत्स्यात् तथा भवेद्वेदविदात्मतुष्टिः ॥ एवं च विद्वद्वचनाद्विनिर्गतं प्रसिद्धरूपं कविभिर्निरूपितम् । सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥ This verse is quoted in Daśarūpaka to illustrate अभिलाष or longing as the first of the ten stages of अयोग—love before union.

Page 19. तथापि etc. Not content with his own inference, the king seeks its corroboration by other data. मधुकरः मे वदनमभिवर्तते The bee haunts my face. The suggestion is that Śakuntalā belonging to the Padminī type, smells sweet like a lotus. Vide definition :—भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा अविरलकुचयुग्मा चारुकेशी कृशाङ्गी ॥ मृदुवचनसुशीला गीतवाद्यानुरक्ता भवति रतिरसज्ञा पद्मिनी पद्मगन्धा ॥ The idea of a bee revelling in the face of a Padminī type of lady is popular among poets. Vide

Vikramorvaśīya :—मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं वरतनुरथवा सौ नैव दृष्टा त्वया मे । यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ IV—32.

Verse 20. The king expatiates on the good luck of the bee and grows envious of him. हे मधुकर O bee. चलौ अपाङ्गौ यस्मिन् कर्मणि तत्तथा चलापाङ्गं adverbial adjunct modifying दृष्टः. You are seen by Śakuntalā with her moving side-glances, the highest privilege a lover would cherish. Secondly, you touch her as she quivers. वेपथुः अस्या अस्तीति तां वेपथुमतीं refers to Śakuntalā. Thirdly, you whisper something in her ear as a lover would do. रहसि भवं रहस्यं, तत् आख्यातीति रहस्याख्यायी इव As if communicating a secret. कर्णयोरन्तिकं, तस्मिन् चरतीति कर्णान्तिकचरः सन् Moving in the vicinity of her ears. मृदु स्वनसि You hum gently. Fourthly, करं व्याधून्वत्याः adjectival to तस्याः understood. व्याधून्वती Feminine present participle of धूञ् कम्पने 5th conjugation with वि and आ. As she waves her hand to prevent you. रतेः सर्वस्वं रतिसर्वस्वं अधरं पिबसि. Poets generally refer to अधरामृत. अधरपान is kissing. अधर or the lower lip of ladies represents the all in all of their enjoyment. After describing the good luck of the bee, the king sets out the contrast between the bee and himself in the fourth foot of the verse. तत्वस्य अन्वेषः तस्मात् तत्वान्वेषात् By reason of search after truth; by enquiring after her birth and eligibility for marriage with a Kṣatriya and such other considerations. वयं हताः We are frustrated. त्वं खलु कृती On the other hand you are

fortunate. In the place of चलापाङ्गं दृष्टः there is also the reading चलापाङ्गां दृष्टिं, in which case चलापाङ्गां and वेपथुमतीं are adjectival to दृष्टिं, object of स्पृशसि. You touch the tremulous eyes of the lady which are possessed of moving side-glances.

Page 20. परित्रायेथां Śakuntalā calls out for help. The female friends make fun of her and urge her to seek the help of the king. Now the king decides to present himself before the girls. कः कोऽत्र भोः is the king's usual call for an attendant. इत्यर्धोक्ते The king desires to conceal his identity. एष दुष्टः This impudent one viz., the bee. न विरमति. रम् prefixed with वि or आ takes the Parasmaipada terminations. Vide Pāṇini :— व्याङ्परिभ्यो रमः. अन्यतः preceding गमिष्यामि means अन्यत्र. Likewise इतः means अत्र.

Verse 21. The king suddenly approaches ostensibly for checking the villain that attacks Śakuntalā. दुर्विनीतानां शासितरि A chastiser of villains, adjectival to पौरवे. पुरोः गोत्रापत्यं पुमान् पौरवः तस्मिन् वसुमतीं शासति (सति) Locative absolute. When a descendant of Puru rules the Earth. मुग्ध = मुह् + त (क्त), an alternative form being मूढ. Vide Pāṇini :—वा द्रुहमुहष्णुहष्णिहाम्. मुग्धासु तपस्विकन्यासु कोऽयमविनयमाचरति Who is this that commits outrage against innocent maidens of sages?

Page 21. अत्याहितं Danger. Vide Amara :—अत्याहितं महाभीतिः. इयं नौ प्रियसखी refers to Śakuntalā. नौ Genitive dual of अस्मद्, an alternative form being आवयोः. In

आकुलीक्रियमाणा and कातरीभूता we have अभूततद्भावे च्विः. अकातरा कातरा संपद्यमाना भूता कातरीभूता. अपि तपो वर्धते. अपि is a particle of interrogation. The unimpeded growth of penance is the first thing to be enquired in a hermitage. साध्वसं Timidity. इदानीमतिथिविशेषलाभेन to be read along with तपो वर्धते imported from the king's question. अतिथिविशेषः means विशिष्टातिथिः. Treatment of guests with hospitality is the foremost penance, and when a distinguished guest is accorded a reception the penance grows all the more. सु (शोभनं) आगतं स्वागतं Welcome. आर्यं The simple word आर्य is used since they do not know that they are addressing the king. अर्घाय इदं अर्घ्यं Water used in worship or reception. पादार्घाभ्यां च इति यत्. इदं before पादोदकं refers to the water in the jar already in hand. Śakuntalā is directed to bring Arghya, because she is the principal party entrusted with the duty of receiving guests. सूनृत Sweet and true. Amara :—सूनृतं प्रिये सत्ये. अतिथये इदं आतिथ्यं Cordiality. Vide Pāṇini :—अतिथेर्ञ्यः. Amara :—क्रमादातिथ्यातिथेये अतिथ्यर्थेऽत्र साधुनि.

Page 22. प्रकृष्टा छाया यस्यां सा प्रच्छाया, प्रच्छाया च सा शीतला च प्रच्छायशीतला Shady and cool. सप्तपर्ण is a tree whose leaves generally stand in groups of seven. सप्त पर्णानि यस्य सः सप्तपर्णः. क्वचिद्वृत्तिविषये संख्याशब्दस्य वीप्सावाचकत्वम्. सप्त in the compound therefore means सप्त सप्त—groups of seven. वेदिका A platform. यूयमपि Not only myself, but you too. अनेन कर्मणा By this work of watering the trees. परिश्रान्ताः The idea is that they too should sit down.

तपोवनस्य विरोधी विकारः refers to love. गमनीया means प्राप्या. समाभ्यां वयोरूपाभ्यां रमणीयं. सुहृदो भावः सौहार्दं. 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' इत्युभयपदवृद्धिः. जनान्तिकं. Certain speeches of characters in a play are अश्राव्यं—not to be heard by anybody or नियतश्राव्यं—to be heard only by particular persons. The direction for the former is generally स्वगतं or आत्मगतं, the idea being that the character concerned thinks within himself or herself. जनान्तिकं on the other hand is an instance of नियतश्राव्यं. Its definition is given in Daśarūpaka thus:—त्रिपताककरेणान्यामपवार्यान्तरा कथाम् । अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥ In the context Priyaṁvadā speaks aside to Anasūyā, not to be heard by the king or Śakuntalā.

Page 23. चतुरा गम्भीरा च आकृतिः यस्य सः चतुरगम्भीराकृतिः. मधुरं refers to the sweetness of tone, and प्रियं to the sweetness of ideas. प्रभवन् same as प्रभुः, means a king. कौतूहलं Inquisitiveness. मन्त्रयते Causal of मन्त्र् to speak, 10th conjugation. Your sweet speech emboldens me to speak. बहूनां मध्ये कः कतमः. The suffix डतमच् is due to Pāṇini:—वा बहूनां जातिपरिप्रश्ने. The three questions refer respectively to the king's lineage, his country and the purpose of his visit. विरहेण पर्युत्सुकः जनः यस्मिन् सः. आत्मा Body. तपोवनगमने परिश्रमः, तस्य पात्रताम् उपनीतः. मा उत्ताम्य Here मा is a negative particle but different from माङ्. Hence the Aorist termination is not added to the root. उत्ताम्य Imperative, 2nd person singular of तम् with उद् to be excited. त्वया चिन्तितं मन्त्रयते Voices forth the query in your mind.

Page 24. कथमिदानीं etc. इदानीं Now that the question has been raised and calls forth an answer. आत्मानं निवेदयामि If the king discloses his true character, the three girls will cease to speak with confidence. If on the other hand he suppresses it, he will have to speak a lie. आत्मनः अपहारः आत्मापहारः Suppression of one's self. एवं तावत् In this dilemma the king hits upon a via media. धर्माधिकारे नियुक्तः Engaged to supervise the conduct of वर्णाश्रमधर्म. आश्रमः एषामस्ति आश्रमिणः Dwellers in a hermitage. अविघ्नाः याः क्रियाः तासामुपलम्भाय To see that the performances are free from impediments. धर्मस्य अरण्यं धर्मारण्यं. तादर्थ्ये षष्ठीसमासः. नाथेन सह वर्तन्त इति सनाथाः Possessed of a protector. धर्मं चरन्तीति धर्मचारिणः Performers of Dharma. शृङ्गारलज्जा generally exhibited by turning the face downwards, scratching the floor and so on. यदि तातः संनिहितो भवेत् The idea of Śakuntalā's friends is that father Kaṇva, if present, would offer the hand of his daughter to the guest. ततः किं भवेत् Śakuntalā resents the suggestion of her friends. जीवितसर्वस्वं is a covert reference to Śakuntalā herself.

Page 25. अपेतं Imperative, 2nd person dual of इ with अप to get away. वयमपि The king expresses his wish to know something about Śakuntalā. अनुग्रहः Both the friends welcome the query. भगः अस्यास्तीति भगवान्. भग refers to six qualities mentioned in the following verse:—ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा॥ Vide Amara:—भगः श्रीकाममाहात्म्यवीर्ययत्नार्ककीर्तिषु. A different interpretation of

भगवत् is given thus :—उत्पत्तिं च विपत्तिं च भूतानामागतिं गतिम् । वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति ॥ भगवान् is a holy personage possessed of intuition. काश्यपः While Kaṇva is his name, Kāśyapa refers to his Gotra ; descended from Kaśyapa Prajāpati. शश्वत् भवं शाश्वतं Permanent. ब्रह्म the Supreme Being. शाश्वते ब्रह्मणि स्थितः The idea is that Kāśyapa is a perpetual bachelor. इति प्रकाशः Such is the renown. आत्मनो जाता आत्मजा A daughter. कथमेतत् How to reconcile the two opposites? कृतं गोत्रस्य नामधेयं येन सः कृतगोत्रनामधेयः Who has given his name Kauśika to the line descended of him. महान् प्रभावः यस्य सः महाप्रभावः. महत् when followed by a noun in a Karmadhāraya or by a noun qualified by it in a Bahuvrīhi changes to महा. Vide Pāṇini :—आन्महतः समानाधिकरणजातीययोः. नामैव नामधेयं. The words भाग, रूप and नामन् take the suffix धेय in स्वार्थे. Vide Vārtika :—भागरूपनामभ्यो धेयः. कुशिकस्य गोत्रापत्यं पुमान् कौशिकः Kuśikā's son is Gādhi, and his son Viśvāmitra. राजा ऋषिरिव राजर्षिः. The analogy between a king and a sage is later on fully brought out in the verse—अध्याक्रान्ता वसतिरमुना. Or राजा चासौ ऋषिश्च राजर्षिः One who is both a king and a sage. This appellation is generally used to denote any righteous ruler.

Page 26. प्रभवति अस्मादिति प्रभवः A source ; a father in the context. उज्झित Abandoned. शरीरसंवर्धनादिभिः. Kāśyapa is the foster-father. पुरा किल. Anasūyā narrates the episode of Viśvāmitra's union with Menakā. किमपि जातशङ्कैः The Devas grew apprehensive of Kauśika's penance. अद्भ्यः सरन्ति अप्सरसः Celestial nymphs

sprang from water at the churning of the milky ocean by the gods and demons. नियमविघ्नकारिणी To obstruct Viśvāmitra's austerities. भेतुं शीलमस्येति भीरुः. Pāṇini:— भियः क्रुक्लुकनौ. अन्येषां समाधेः भीरवः, तेषां भावः अन्यसमाधिभीरुत्वं The state of being afraid of another's penance is generally a characteristic of the gods. Vide parallel:— अमुं सहासप्रहितेक्षणानि व्याजार्धसंदर्शितमेखलानि । नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि ॥ Raghu XIII–42 and चरतः किल दुश्चरं तपस्तृणबिन्दोः परिशङ्कितः पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ॥ Raghu VII—79. वसन्तोदारसमये This is the Sanskrit rendering adopted by Rāghava Bhaṭṭa. But all other commentators favour the rendering वसन्तावतारसमये. Rāghava Bhaṭṭa feels the difficulty caused by the sequence of words in the compound. For उदारवसन्तसमये will be the proper order. However he explains that there is no rigid rule of sequence or पूर्वनिपात in Prākṛt. वसन्तोदारसमये In the charming season of spring. वसन्तावतारसमये At the advent of the spring. उन्मादयितृकं Maddening. रूपं प्रेक्ष्य With this she cuts her speech in the middle, the rest being not proper for a young woman to address a young man. परस्तात् ज्ञायत एव What followed can be easily known viz., the union of Kauśika with Menakā. अथ किं This phrase means— 'Yes.'

Verse 22. प्रभया तरलं प्रभातरलं ज्योतिः refers to the light quivering with lustre; lightning.

Page 27. मे मनोरथः The longing for Śakuntalā. लब्धः अवकाशः येन सः लब्धावकाशः Because it is definitely

known that she is fit to be married to a Kṣatriya. द्वाभ्यां प्रकाराभ्यां द्विधा, द्विधा भावः द्वैधं, धृतं द्वैधं येन सः धृतद्वैधः, अधृतद्वैधस्य धृतद्वैधवत् भावः धृतद्वैधीभावः, तेन कातरं. द्वैधीभाव refers to the doubt as to whether a bridegroom has already been fixed or not. धृतद्वैधीभावं च तत् कातरं च धृतद्वैधीभावकातरं मे मनः. The sentence किंतु etc. is omitted in the Bengali editions. But all the authoritative commentators have it in their readings as also all the Bombay and Madras editions. सख्याः परिहासोदाहृतां वरप्रार्थनां refers to the previous statement of Priyaṁvadā—यथा वनज्योत्स्ना अनुरूपेण पादपेन संयोजिता एवं नाम अहमपि आत्मनोऽनुरूपं वरं लभेय. न विद्यते नियन्त्रणं यस्य सः अनियन्त्रणः अनुयोगः यस्य सः अनियन्त्रणानुयोगः To whom questions may be put without restraint. तपस्विजनो नाम Since sages have no likes or dislikes they will not get offended by being put any number of questions. इति before सखीं in the king's speech means 'regarding the matter which follows.'

Page 28. वैखानसं etc. अनया By Śakuntalā. वैखानसानां इदं वैखानसं व्रतं The austere conduct of Vānaprasthas. It consists of celibacy and restricted diet and religious austerities. मूलैरेके फलैरेके पुष्पैरेके दृढव्रताः । वर्तयन्ति यथान्यायं वैखानसमताश्रिताः ॥ आ प्रदानात् Till she is given away to somebody in marriage. निषेवितव्यं Is it to be followed? How is वैखानसव्रतं? मदनस्य, व्यापारं रोद्धुं शीलमस्येति व्यापाररोधि Which impedes the engagement of Cupid; which prevents all scope for the actions of love. आहो is indicative of a different alternative. मदयितुं शीलमेषामिति मदिराणि चैतानि ईक्षणानि च, तैःवल्लभाभिः adjectival to हरिणाङ्गनाभिः समं Along

with the she-deer. अत्यन्तमेव Throughout her life. निवत्स्यति 2nd future, 3rd person singular of वस् with नि. Vide Pāṇini :—सः स्यार्धधातुके. Is she to be married or is she to be a lifelong virgin?

अयं जनः refers to Śakuntalā. From Priyaṁvadā's words the king comes to know that Śakuntalā's foster father has the idea of giving her away in marriage. Hence he thinks that his wish is not beyond his reach. दुःखेन अवाप्तुं योग्या दुरवापा.

Verse 24. हे हृदय The king addresses his heart. साभिलाषं भव Be hopeful. संप्रति संदेहनिर्णयो जातः The doubt about her fitness to be married by a Kṣattriya and about whether she is to be given at all in marriage has been cleared. यत् अग्निं आशङ्कसे That which you mistook for fire. तदिदं स्पर्शक्षमं रत्नं It is a gem worthy of contact.

Page 29. असंबद्धप्रलापिनीं Priyaṁvadā is described as indulging in irrelevant talk. The remark is made by Śakuntalā to Anasūyā who is the more serious of her two friends. स्वच्छन्दतः Of one's own free will. छन्द Will. Anasūyā gives a dignified reason to dissuade Śakuntalā from going away. It is not proper for a dweller in a hermitage to leave a guest unhonoured and go. अहो an Interjection of wonder. चेष्टायाः प्रतिरूपिका A counterpart of external actions. कामिजनस्य मनोवृत्तिः The operation of a lover's mind. अहं हि to be taken along with the succeeding verse.

Verse 25. मुनितनयां अनुयास्यन् Future participle of या with अनु to follow. सहसा At once. विनयेन वारितप्रसरः With my course checked by decorum. The first half of the verse refers to the two ideas involved in the previous stage-direction—ग्रहीतुं इच्छन् निगृह्यात्मानम्. स्थाना-दनुच्चलन् अपि Though I have not moved a bit from my seat. गत्वा पुनः प्रतिनिवृत्त इव It seems as though I have gone and come back. Hence a lover's mentality plays the counterpart of gestures.

Page 30. धारयसि You owe. आत्मानं मोचयित्वा Priyaṁvadā apparently insists on Śakuntalā's discharge of debt consisting of two waterings of trees. Of course the real purpose is not to let her go.

Verse 26. अस्याः बाहू Her hands. घटोत्क्षेपणात् By lifting the water-jar. स्रस्तौ अंसौ ययोस्तौ स्रस्तांसौ Possessed of drooping shoulders. अतिमात्रं लोहितं तलं ययोस्तौ Possessed of palms highly reddened. प्रमाणेन अधिकः अस्याः श्वासः अद्यापि स्तनवेपथुं जनयति This refers to the gusts of breath which continue to cause a tremor of her breasts. कर्णशिरीषरोधि Obstructing the Śirīṣa flower worn on the ear. घर्माम्भसां जालकं Drops of sweat. वदने बद्धं Have collected on the face. बन्धे स्रंसिनि सति As the knot of hair got loose. मूर्धजाः एकेन हस्तेन यमिताः She tries to bind up her hair with one hand, because the water-jar is in the other hand. पर्याकुलाः Dishevelled. This verse gives a graphic picture of Śakuntalā's fatigue.

Page 31. न विद्यते ऋणं यस्यास्तां अनृणां. To relieve Śakuntalā of her debt the king offers his ring. अङ्गुलीं

भवं अङ्गुलीयं. Pāṇini :—जिह्वामूलाङ्गुलेश्छः. नाममुद्राक्षराणि The letters of the king's name inscribed on the ring. अनुवाच्य After reading. परस्परमवलोकयतः They see at each other, of course under the impression that the guest was no other than the king. अलं etc. The suggestion is—Don't mistake me for the king. परिगृह्यत इति परिग्रहः. अयं परिग्रहः. The ring which I own. राज्ञः Belongs to the king. The idea is that a king or a king's officer both can handle the king's property. अनुकम्पितुं शीलमस्येति अनुकम्पी Priyaṁvadā releases Śakuntalā from the debt by the very words of the king interceding on her behalf.

Page 32. यद्यात्मनः प्रभविष्यामि If I am master of myself. विसृष्टव्य and रोद्धव्य in the context signify विसर्जन and रोधन. का त्वं You cannot dictate. यथा वयमस्यां Just as I am towards her; loving. इयमपि अस्मान्प्रति स्यात् A question by Kāku or intonation. अथवा begins a new alternative. लब्धावकाशा मे प्रार्थना My wish is fruitful.

Verse 27. This verse sets out the data to justify the king's inference that Śakuntalā is as loving towards him as he towards her. इयं मे वचोभिः वाचं न मिश्रयति यद्यपि Though she does not join her words with mine. मयि भाषमाणे सति When I speak. कर्णं अभिमुखं ददाति Applies her ear towards me. मम आननं मदाननं, तस्य संमुखी कामं न तिष्ठति Though she does not stand actually facing me. अस्याः दृष्टिः भूयिष्ठं अन्यविषया नतु Her glance is largely directed towards me. The first and third feet of the verse bring out her bashfulness while the second and fourth

feet betray her love. In the place of संमुखी सा in the 3rd foot, Rāghavabhaṭṭa reads संमुखीना. संमुखस्य दर्शनः संमुखीनः. यथामुखसंमुखस्य दर्शनः खः. मदाननस्य संमुखीना Turned towards my face. Of course there is no difference in meaning.

Page 33. भो भोः etc. is the utterance of a forester. It cautions the sages to guard the animals of the forest against the hunting expedition of the king. किल It is reported so.

Verse 28. तथाहि. तुरगाणां खुराः, तैः हताः Raised by the hoofs of horses. परिणतः यः अरुणः तस्य प्रकाश इव प्रकाशः यस्य सः Shining (red) like the evening sun. Both are adjectival to रेणुः. विटप Branches. विषक्त Sticking. विटपेषु विषक्तानि जलार्द्रवल्कलानि येषां तेषु The wet bark-garments of sages are spread on the branches of trees for drying. आश्रमद्रुमेषु पतति Falls on the trees of the hermitage. शलभ is a species of flies that fall into the fire and become extinct. शलभसमूह इव Like a swarm of fireflies.

Verse 29. This verse describes the flight of an elephant in panic. स्यन्दनस्य आलोकः, तेन भीतः गजः An elephant that took fear at the sight of the chariot. धर्मारण्यं प्रविशति Enters the holy grove. How is गज ? तीव्रेण आघातेन प्रतिहतः यः तरुस्कन्धः तस्मिन् लग्नः एको दन्तो यस्य सः The elephant dashes against a tree into whose stem one of its tusks gets entangled. पादैः आकृष्टं व्रततीनां वलयं, तस्य आसङ्गेन संजातः पाशः यस्य सः In his hurried flight he draws the creepers lying low on the ground with

his feet round which they form into coils as a result of which the elephant appears to be in shackles. नः तपसः मूर्तो विघ्न इव Appearing like obstruction embodied to our penance. Further, भिन्नं सारङ्गाणां यूथं येन सः भिन्नसारङ्गयूथः Dispersing a herd of deer. For, they in their turn take to flight at the sight of the elephant.

Page 34. सेनां समवयन्ति रक्षन्ति वा सैनिकाः Soldiers. उपरुन्धन्ति Disturb, Present tense, 3rd person plural of रुध् with उप, 7th conjugation in the Parasmaipada. अनुजानीहि Imperative, 2nd person singular of ज्ञा with अनु to grant leave, 9th conjugation in the Parasmaipada. सर्वे उत्तिष्ठन्ति. सर्वे refers to the three ladies and the king. The masculine gender is based on the rationale of the एकशेष laid down by Pāṇini:— पुमान् स्त्रिया. उत्तिष्ठन्ति under Pāṇini:—उदोऽनूर्ध्वकर्मणि. स्था when prefixed with उद् takes the Ātmanepada terminations if the sense of upward action is not intended. Here upward action is intended, and hence no Ātmanepada.

Page 35. असंभावितसत्कारं etc. This is a polite way of urging the king for a fresh interview. सव्याजं विलम्ब्य Śakuntalā delays a little under a pretext. Though the pretext is not specifically mentiond here, it is set out later on in the Second Act by the king himself in his talk with Vidūṣaka thus:—दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता etc. Act II—12. Śakuntalā pretends that her foot is pricked by a thorn and her bark-garment sticks to the branches of trees. मन्दौत्सुक्यः

The king's zeal to return to his city has abated by reason of the love-affair. अनुयात्रा प्रयोजनं एषामिति आनुयात्रिकाः Followers. तदस्य प्रयोजनम् इति ठञ्. नातिदूरे An instance of सुप्सुपा compound. निवेशयामि Causal of विश् with नि to put up. The use in the non-causal form will be आनुयात्रिकाः निविशन्ते. Its causal form is आनुयात्रिकान् निवेशयति. Likewise आत्मा निवर्तते is the non-causal use. Its causal form will be आत्मानं निवर्तयति. आत्मानं निवर्तयितुं To turn back my mind.

Page 36. गच्छति etc. The preceding मम goes along with शरीरं and चेतः in the verse. मम शरीरं. पुरः In front; towards my army. गच्छति. संस्तुत Acquainted; associated with the body. असंस्तुतं चेतः My mind which looks as though dissociated from the body. पश्चात् धावति Runs backward. Note the contrast between गच्छति and धावति. The one moves forward, whereas the other runs back. To the mind running back an analogy is furnished by the second half of the verse. वायोः प्रतिमुखं प्रतिवातं Against the wind, an instance of Avyayībhāva compound. नीयमानस्य केतोः चीनांशुकमिव Like the silk cloth of a banner carried against the wind. To the body corresponds the flag-staff, and to the mind the flag-cloth. In the place of असंस्तुतं the Bengal recension has असंस्थितं Restless.

The End of the First Act.

The Second Act.

Page 37. The Second Act begins with Vidūṣaka's soliloquy relegated to an Interlude not forming part of the Act proper. Vidūṣaka is a jocular companion of the hero and is a very common character in Sanskrit plays. हास्यप्रायो विदूषकः. He corresponds to the clown of the English stage. The Vidūṣaka of this play contributes little to the development of the plot. He however abounds in humour and witticisms. विषण्णः = वि-सद् + त Grieving. निश्वस्य The sigh betrays his pain both mental and physical. He deplores his lot in being the companion of a king addicted to hunting.

Page 38. अयं मृगः etc. The king runs after every kind of animal in the hot sun. ग्रीष्मेण विरला पादपानां छाया यासु तासु Adjectival to वनराजीषु. आहिण्ड्यते A predicate in the Impersonal form. तेन understood. पत्राणां संकरः, तेन कषायाणि Bitter on account of the leaves of trees putrefying. ईषदुष्णानि कदुष्णानि. Vide Pāṇini :—कोः कत्तत्पुरुषेऽचि and कवं चोष्णे. Vide Amara :—कोष्णं कवोष्णं मन्दोष्णं कदुष्णं त्रिषु तद्वति. गिरिनदीनां जलानि The waters of mountain-rills. पीयन्ते. पा changes to पी before the Passive sign य. Pāṇini :—घुमास्था etc. अस्माभिः understood. अनियता वेला यस्मिन् कर्मणि तत्तथा अनियतवेलं Unpunctually. शूले संस्कृतं शूल्यं. Pāṇini :—शूलोखाद्यत्. शूल्येन मांसेन भूयिष्ठं Largely of meat roasted on a spit. आहारः अश्यते Passive. Again अस्माभिः understood. तुरंगेण अनुधावनं, तेन कण्टकिते सक्थिनी यस्य तस्य The

idea seems to be that the Vidūṣaka follows the king on a separate horse. Or it may mean that Vidūṣaka is running on foot after the king on horseback, being himself unacquainted with riding. But there seems to be no reason to presume that Vidūṣaka was absolutely ignorant of horse-riding. He can of course ride, but not with much facility as may be evident from the remark that his thighs suffer from pain. कण्टकः संजातः अस्य कण्टकितं. शयितव्यं means शयनं. प्रत्यूषः Early morn. Amara :—प्रत्यूषोऽहर्मुखं कल्यमुषःप्रत्युषसी अपि. दास्याःपुत्रैः An instance of Aluk Samāsa. A Genitive followed by पुत्र in a compound optionally retains its ending when censure is intended. Pāṇini :—पुत्रेऽन्यतरस्याम्. श्वगणेषु लुब्धाः श्वगणलुब्धाः lit., fond of hounds; hunters in general. In fact लुब्ध has by itself this meaning. Amara :—व्याधो मृगवधाजीवो मृगयुर्लुब्धकोऽपि सः. There is a different reading शकुनिलुब्धकैः in the place of श्वगणलुब्धैः. शकुनिलुब्धकैः means by the hunters of birds. वनग्रहणं The siezure of a forest for hunting by blocking all passages of escape by animals.

Page 39. गण्डः A burn. पिटका or पिटकः A boil. गण्डस्योपरि पिटका संवृत्ता corresponds to the phrase 'to add misery to misfortune.' अधन्यतया By my misfortune Śakuntalā was presented to his vision. अक्ष्णोः प्रभातं An idomatic expression to convey dawn; when one has not closed his eyes for the night. कृते आचारपरिकर्मणी येन तं Who has done the usual round of morning duties and decoration. बाणाः अस्यन्ते अनेनेति बाणासनं

That by which arrows are discharged; a bow. यवनी means an armed female attendant of the king. Vide Śabdārṇava:—किराती चामरधरा यवनी शस्त्रधारिणी. Yavana is often used to denote a Greek. Perhaps in ancient days Greek women accompanied the king on hunting expeditions to supply him bows, arrows, quivers and other weapons used in hunting. वनपुष्पमाला Because they are now moving in the woods. अङ्गभङ्गविकल इव Like one crippled by the breaking of limbs. According to Kāṭayavema, Vidūṣaka's speech constitutes a Praveśaka, and the entry of the king marks the commencement of the Act proper. This distinction, it seems, serves no real purpose. The absence of Vidūṣaka's exit rather points to the contrary. यथोद्दिष्टपरिवारः refers to the previous passage—बाणासनहस्ताभिः यवनीभिः वनपुष्पमालाधारिणीभिः परिवृतः.

Verse 1. कामं Granting that. प्रिया न सुलभा. सुखेन लब्धुं शक्या सुलभा Belonging as she does to a household of sages, she is perhaps not within my reach. मनस्तु, तस्याः भावाः, तेषां दर्शनं, तेन आश्वासि Her feelings as seen through gestures betray her love, and my mind takes consolation at it. अकृतार्थेऽपि मनसिजे Though a consummation of love does not take place. The अर्थ or purpose of मनसिज (Cupid) is the union of a loving pair. Even if the said purpose was not carried out. उभयोः प्रार्थना उभयप्रार्थना A mutual longing. रतिं कुरुते Gives rise to pleasure. Vide parallel:—अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति । परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः ॥

Mālavikā III—15. The reading तद्भावदर्शनायासि adopted by Rāghava Bhaṭṭa is not quite happy.

Page 40. स्मितं कृत्वा The king smiles at his own self-delusion. एवं आत्माभिप्रायेण संभाविता इष्टजनस्य चित्तवृत्तिः येन Thus fancying a sweetheart's attitude as tallying with his own. प्रार्थयिता A suitor. विडम्ब्यते Is cheated, deluded, comes to ridicule.

Verse 2. अन्यतोऽपि means अन्यत्रापि. नयने Accusative dual. प्रेरयन्त्या तया स्निग्धं वीक्षितं इति यत् When the beloved casts her eyes elsewhere, I imagine her loving glance towards me. नितम्बयोर्गुरुतया Owing to the weight of her hips. यातं विलासादिव मन्दं इति यत् The slovenliness of her gait appears due to sportiveness prompted by love. मा गाः Do not go. अगाः Aorist, 2nd person singular of इ. Vide Pāṇini:—इणो गा लुङि. The predicate is used with the Aorist terminations in the significance of the Imperative mood owing to juxtaposition with मा. Vide Pāṇini:—माङि लुङ्. The initial अ of अगाः thus formed drops as it is used along with माङ्. Pāṇini:—न माङ्योगे. Hence मा गाः is to be split up as मा+गाः and not as मा+अगाः. मा गाः represents the words of the female friend addressed to Śakuntalā when the latter tried to get out of the presence of the king. इति उपरुद्धयापि Though she was thus prevented by her female friend. सा सखी Priyaṁvadā who said so. सासूयमुक्ता इति यत्. Śakuntalā grew intolerant of her. तत्सर्वं. अहं परायणं यस्य तत् मत्परायणं All that refers to me. किल Is it. अहो Strange. कामी स्वतां

पश्यति A lover sees everything as applicable to himself.

Page 41. वाङ्मात्रमेव The usual lifting up of my hands in greeting is not possible owing to the paralysis of hands. I can only wish you victory by words. In the place of हस्तौ there is a reading हस्तपादौ. But it is difficult to see what पाद has to do in greeting a king. However a justification may be spelled out thus :—My hands and feet do not move. This refers to the general stiffness of limbs. What is left is only speech. Accordingly I greet you— विजयी भव. गात्रस्य उपघातः The paralysis of limbs. कुब्जलीलां The appearance of a hunchback. विडम्बयति Imitates.

Page 42. आकुलप्रदेशेषु In sites attended by the risk of wild beasts. गात्राणामनीशोऽस्मि I am not master of my limbs. एकं च तत् अहश्च एकाहः तं एकाहं For a single day; Accusative of time. अहन् at the end of a Tatpuruṣa compound drops its final न्. Pāṇini :—राजाहःसखिभ्यष्टच्. And अह at the end of a compound changes to the masculine gender. Pāṇini :—रात्राह्नाहाः पुंसि. The change to अह्न prescribed by अह्नोऽह्न एतेभ्यः is overridden by the sūtra—उत्तमैकाभ्यां च, and the Accusative is due to Pāṇini :—कालाध्वनोरत्यन्तसंयोगे.

Verse 3. अधिज्यं धनुः नमयितुं नास्मि शक्तः I am not able to bend the strung bow. आहिताः सायकाः यस्मिंस्तत् With the arrows applied. To bend at whom? मृगेषु At the deer. Why? यैः सहवसतिमुपेत्य प्रियायाः सकाशात् मुग्धविलोकितोपदेशः कृत इव. A pupil attends on a master, serves

him long and acquires knowledge from him. In the same way the deer after long attendance on Śakuntalā have acquired skill in the casting of charming glances. The idea of the deer learning the act of sweet glances from a lady is spoken of by Kālidāsa with reference to Pārvatī. प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या । तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥ Kumārasambhava I—46. A more prosaic interpretation will be to treat प्रियायाः in the Genitive and to say that Śakuntalā learnt charming glances from the deer.

अरण्ये खलु रुदितं A cry in the wilderness.

Page 43. अवशेषेण सहितं **सावशेषं** With something remaining. क्षणः Awaiting with patience. Amara:—निर्व्यापारस्थितौ कालविशेषोत्सवयोः क्षणः । द्वारे नियुक्तः **दौवारिकः**. तत्र नियुक्तः इति प्राग्वहतीयः ठक्. द्वारादीनां च इत्यैच्.

Page 44. रैवतक is the name of the doorkeeper. सेनापतिः आहूयतां. Change the voice:—सेनापतिमाह्वय. सेनापतिना=सेनायाः पत्या. आज्ञापने उत्कण्ठः **आज्ञापनोत्कण्ठः** Eager to give orders. **दत्त** Past passive participle of दा. Pāṇini:-दो दद्घोः. न दृष्टः दोषः यस्मिंस्तस्मिन् **अदृष्टदोषे** In His Highness the vice of hunting has wrought no evil effect.

Verse 4. This brings out the good effects of hunting on Duṣyanta's body. गिरौ चरतीति गिरिचरः नाग इव Like an elephant roaming in mountains. देवः His Highness. प्राणेन सारं Eminent in vitality. गात्रं बिभर्ति Bears a body. **गात्रं** is qualified by three other adjectives. **अनवरतेन धनुषि ज्यायाः आस्फालनेन क्रूरः** पूर्वः यस्य तत्. **पूर्वः**

means पूर्वभाग:. By the frequent drawings of the bow the upper half of the body is hardened as it involves great exercise for the muscles. सोढुं शीलमस्य सहिष्णु. रविकिरणानां सहिष्णु Capable of enduring the Sun's rays. अत एव स्वेदलेशैः अभिन्नं And consequently not affected by the drops of sweat. व्यायतत्वात् Owing to having undergone physical exercise. अपचितमपि Though reduced. अलक्ष्यं Is not seen as such.

शुनः पदानीव पदानि येषां ते श्वापदाः Beasts of prey. श्वन् changes to श्वा before पद in a compound. Vide Vārtika :—शुनो दन्तदंष्ट्राकर्णकुन्दवराहपुच्छपदेषु. गृहीतः श्वापदानां प्रचारः यस्मिंस्तत् The escapes of wild beasts have been seized. किमद्यापि स्थीयते. देवेन understood. A use of the predicate in the Impersonal form.

Page 45. मृगयां अपवदत इति तथाभूतेन मृगयापवादिना Who decries hunting. माढव्य is the name of the Vidūṣaka. In some editions the name appears as माधव्य. वैधेय: A fool. Amara :—अज्ञमूढयथाजातमूर्खवैधेयबालिशाः. निदर्शनं A model.

Verse 5. The commander extols the virtues of hunting in order to please the king. Its effects on the body, mind and fame are mentioned in order. मेदसः छेदः, तेन कृशं उदरं यस्य तत् Possessed of a belly grown thin by the reduction of fat. A big belly will be ugly to look at and borders on disease. उत्थानस्य योग्यं Active; fit for quick motions. लघु भवति The body becomes light. सत्वानां means प्राणिनां. भयक्रोधयोः (सतोः) विकृतिमत् चित्तं लक्ष्यते A knowledge of the psychology of

beasts is acquired. धन्वन् A bow. Amara :—धनुश्चापौ धन्वशरासनकोदण्डकार्मुकम्. धन्व अस्यास्तीति धन्वी An archer. व्रीह्यादित्वादिनिः. Amara :—धन्वी धनुष्मान् धानुष्कः. इषवः चले लक्ष्ये सिध्यन्तीति यत् सः धन्विनाम् उत्कर्षः. Having thus related the virtues of hunting the commander sums up by saying मिथ्यैव etc. मृगयां मिथ्यैव व्यसनं वदन्ति People falsely describe hunting as a vice. Vide Kāmandaka :—स्त्रीं मृगया द्यूतं व्यसनानि महीपतेः. अयमिव पश्यति (ज्ञानविषयो भवति) ईदृक्. Other forms—ईदृशः and ईदृक्षः. विनोदः कुतः Where else is such amusement to be found?

Page 46. नरनासिकालोलुपस्य It is reputed that bears are fond of the human nose.

Verse 6. The king proclaims a halt of the hunting. निपानं A reservoir of water; a tank. महिषाः शृङ्गैः मुहुस्ताडितं निपानसलिलं गाहन्तां. The first three feet of the verse declare immunity to buffaloes, deer and swine respectively. छायासु बद्धं कदम्बकं येन तत् Formed into batches under the shade of trees. मृगकुलं रोमन्थं अभ्यस्यतु Imperative mood of अस् with अभि to practise. वराहाणां ततयः ताभिः वराहततिभिः. मुस्ता is a kind of grass. मुस्ताक्षतिः पल्वले विस्रब्धं क्रियतां. The fourth foot declares rest to his own bow. अस्मद्धनुः, शिथिलः ज्याबन्धः यस्य तत् शिथिलज्याबन्धं सत् विश्रामं लभतां Let it enjoy rest.

This verse is cited in Kāvya Prakāśa to illustrate the literary flaw known as प्रक्रमभङ्ग, non-symmetry of construction. All the feet except the third run in the Active voice whereas the third foot is used in the Passive. This is the fault pointed out

by Mammaṭa and he suggests an improved reading thus :—विस्रब्धा रचयन्तु सूकरवरा मुस्ताक्षतिं पल्वले. The commentator Uddyotakara is not satisfied with this improvement and suggests yet another of his own. He remarks—सूकरपदस्य ग्राम्यत्वात् बन्धशैथिल्याच्च, विस्रब्धं कुरुतां वराहनिवहो मुस्ताक्षतिमिति युक्तं पठितुम् । एवं च आत्मनेपदप्रक्रमभङ्गोऽपि न. Of course the last remark will apply only if अभ्यस्यतु is substituted by अभ्यस्यतां as is done by Kāvya Prakāśa. The Ātmanepada is sanctioned by the Vārtika—उपसर्गादस्यत्यूह्योर्वेति वक्तव्यम्. विश्राम is a poetic license for विश्रम, for the lengthening of the penultimate vowel is prohibited by Pānini :—नोदात्तोपदेशस्य मान्तस्यानाचमेः. Kāṭayavema points out that though विश्रामः is not sanctioned by Pāṇini, it is warranted by other systems of grammar. Bhavabhūti also uses the word. विश्रामो हृदयस्य यत्र जरसा. Vāmana avoids the grammatical flaw by adopting the reading विश्रान्ति. He quotes this verse to illustrate the Vaidarbhī style.

यत्प्रभविष्णवे रोचते. प्रभविष्णु is a poetic license for प्रभूष्णु. The suffix इष्णुच् in the sense of तच्छील, तद्धर्म and तत्साधुकारिन् will apply only to roots mentioned in the sūtra अलंकृञ् etc. The suffix इष्णुच् after the root भू is permissible only in Vedas. Vide Pāṇini :—भुवश्च and Siddhānta Kaumudī thereon :—छन्दसीत्येव । भविष्णुः । कथं तर्हि जगत्प्रभोरप्रभविष्णु वैष्णवम् इति । निरङ्कुशाः कवयः. The Dative in प्रभविष्णवे is due to Pāṇini :—रुच्यर्थानां प्रीयमाणः. वनं ग्रहीतुं शीलम् एषामिति वनग्राहिणः Those engaged in seizing the forest.

Page 47. शमः प्रधानं येषां तेषु **शमप्रधानेषु**. शमः means tranquillity; freedom from passions. तपोधनेषु In sages whose wealth is penance. **गूढं** Hidden, Past passive participle of गुह्. दाहः आत्मा यस्य तत् दाहात्मकं तेजः अस्ति The fire in sages is latent. स्पर्शस्य अनुकूलाः **स्पर्शानुकूलाः** सूर्यकान्ता इव. ते understood. अन्यतेजसा अभिभवः तस्मात् अन्यतेजोऽभिभवात् तत् वमन्ति Emit the hidden fire. Vide parallel:—मयूखैरश्रान्तं तपति यदि देवो दिनकरः किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति. Sages when provoked will emit an unbearable fire of rage.

मक्षिकाणां अभावः **निर्मक्षिकं** The absence of flies, an instance of Avyayībhāva compound. कृतं भवता निर्मक्षिकं Even the last fly has been driven out. Absolute secrecy has been procured by you. The hint is that the king may disclose the business in which he sought the help of Vidūṣaka. He does not say so in so many words, but simply asks the king to take his seat in the tree-shade. निषीदतु Imperative of सद् with नि. सद् changes to सीद् in all conjugational tenses. **आसीन** = आस् + आन. The initial आ of the suffix changes to ई under Pāṇini:—ईदासः.

Page 48. **एतु** Imperative, 3rd person singular of इ to go. माढव्य The king now begins to divulge his secret mission. अनवाप्तं चक्षुःफलं यस्य One who has not realised the purpose of his eyes. ननु भवान् अग्रतो मे वर्तते The idea is—You are handsome and my eyes have therefore been fruitful. आत्मनः अयं आत्मीयः One's own. सर्वः आत्मीयं कान्तं पश्यति Everybody thinks his own friend

charming. ललाम An ornament. Śakuntala is an ornament of the hermitage. अभ्यर्थनीया One fit to be sought for. परिहर्तुं योग्यं परिहार्यं Fit to be avoided.

Page 49. युवति Feminine form of युवन्. Pāṇini :— यूनस्तिः. मुनेः अपत्यं Sage Kaṇva's daughter. सुरयुवतिः संभवः यस्य Born of a celestial nymph ; born of the Apsaras Menakā. किल It is so heard by me. तया उज्झितं सत् (मुनिना) अधिगतं तदुज्झिताधिगतं Cast out by the Apsaras and recovered by the sage. अर्कः Name of a wild tree. नवमालिका A species of jasmine creeper.

पिण्डखर्जूर Date fruits. उद्वेजित Disgusted. स्त्रीरत्नानि परिभवतीति स्त्रीरत्नपरिभावी One who slights the gems of ladies (who are in his harem). The word रत्न denotes the best of any kind. जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते. न पश्यसि येन अवादीः The first predicate is in the Present tense and the second in the Past tense. Though peculiar, the use is idiomatic. For a similar use see—यावदादिशति पार्थिवस्तयोर्निर्गमाय पुरमार्गसंस्क्रियाम् । तावदाशु विदधे मरुत्सखैः सा सपुष्पजलवर्षिभिर्घनैः ॥ Raghu XI-3.

Verse 9. This verse describes the matchless beauty of Śakuntalā as a whole without reference to the individual parts. विधिना Brahman is the कर्ता. This suggests the eminence of the author of her being. रूपस्य उच्चयः तेन By a cumulation of all traits that go to make up loveliness. This brings out the eminence of the material worked upon—उपादानकारण. चित्रे निवेश्य This brings out the अधिकरण on which the

creation is effected. परिकल्पितः सत्वस्य (प्राणानां) योगः यस्याः सा With life infused. This brings out the सहकारिकारण which plays the efficient cause. मनसा By the mind. This is करण or the means employed in the creation. The suggestion is that being untouched by hands or other instrumentalities of creation the created object is so fresh, tender and attractive. कृता नु The particle नु conveys a poetic fancy. सा अपरा स्त्रीरत्नसृष्टिः मे प्रतिभाति She strikes me as a unique creation of a gem among ladies. The poet justifies the idea by a reference to the omnipotence of the Creator and the extreme loveliness of her form. धातुः विभुत्वं तस्याः वपुश्च अनुचिन्त्य प्रतिभाति Here there is an apparent fault of syntax. The Kartā of अनुचिन्तन is the king. Whereas the Kartā of प्रतिभान or appearance is Śakuntalā. According to Pāṇini:—समानकर्तृकयोः पूर्वकाले the Indeclinable past participle is used only when the doers of the actions concerned are the same. This fault is avoided by adding by implication the word स्थितवतः adjectival to मे. The construction will then be like this—अनुचिन्त्य स्थितवतो मे. Prof. Ray construes the first half of the verse to mean that the king surmises Śakuntalā as Tilottamā. The story of Mahābhārata says that in order to create rivalry between the two demon brothers Sunda and Upasunda who wrought havoc in the world Brahman caused the creation of an Apsaras, Tilottamā by name, by Viśvakarman with the aid of the essence of all lovely objects in

the world. She was called Tilottamā as she was constituted of atoms of loveliness taken from each beautiful species. The interpretation is rather prosaic and unconvincing. The commentator Rama Pisharodi discovers in this verse a suggested reference to the creation of an excellent composition of poetry by a highly gifted poet. According to him विधि suggests the author, चित्र an elegant poem, सत्त्व the ध्वनि or suggested meaning, रूप the words constituting poetry, and स्त्रीरत्न the muse and so on. According to Rāghava Bhaṭṭa there is the fault of समाप्तपुनरात्त in the verse inasmuch as the sentence is projected to its fourth foot after the completion of the predicate in the third foot, and in order to avoid this defect he suggests a reversal of sequence of the third and fourth feet. For the idea that a matchless beauty is formed of the essence of all lovely objects, vide parallel :—सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन। सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥ Kumāra I—49.

Page 50. प्रत्यादेशः Condemnation. प्रशस्तं रूपमासामस्तीति तासां रूपवतीनां.

Verse 10. The freshness of Śakuntalā's beauty is brought out by identifying it with four objects set out in the first two feet of the verse. The idea is that the excellence of her beauty as in the case of the objects with which it is compared has not been tasted by anybody before. न विद्यते अघं यस्मिंस्तत् अनघं तस्याः रूपं तद्रूपं Her faultless beauty. अनाघ्रातं पुष्पं Is a

flower that has not yet been smelt by anybody. Remaining in a hermitage of the forest, it is at present like any sylvan flower not come within the sight of anybody. करे रोहन्तीति कररुहाः. लून Past passive participle of लू to cut. अनाविद्धं A gem has to be bored to form part of a wreath. Śakuntalā's beauty is like a gem not yet perforated for wearing as an ornament. The four comparisons respectively bring out the fragrance, tenderness, brilliance and sweetness of her personality. In consequence पुण्यानां अखण्डं फलमिव It is like an undivided fruit of all good deeds. न जाने I don't know. कं भोक्तारं इह विधिः समुपस्थास्यति.

Page 51. परवती A dependent. अत्रभवन्तमन्तरेण. अन्तरेण an Indeclinable meaning 'regarding, with regard to,' governs a noun in the Accusative case. Vide Pāṇini :- अन्तरान्तरेण युक्ते. For a similar use see Mālavikāgnimitra :—अचिरप्रवृत्तोपदेशं नाट्यमन्तरेण कीदृशी मालविकेति. दृष्टिरागः The attachment of her eyes. प्रगल्भ Forward. अप्रगल्भः Shy.

Verse 11. मयि अभिमुखे सति When I turn towards her. ईक्षितं तया संहृतं The glance was withdrawn by her. The idea is that till then she looks at me freely. हसितं Her laughter. अन्यत् निमित्तं यस्मिन् कर्मणि तत्तथा अन्यनिमित्तं कृतः उदयः यस्य तत् She makes her laughter appear as if due to a cause other than love. Smiles on the face of a beloved generally indicate love. अतः मदनः, विनयेन वारिता वृत्तिः यस्य तथाभूतः सन् तया न विवृतः न च संवृतः There were

symptoms of her love for me, but they are not conclusive.

Page 52. किं नु खलु etc. This question of the Vidūṣaka supports the argument of Śakuntalā being in love with the king. शालां (शालाप्रवेशं) अर्हति शालीनः One fit to enter the inner chamber, a bashful one. शालीन = शाला + ख. Pāṇini :—शालीनकौपीने अधृष्टाकार्ययोः. शालीनस्य भावः शालीनता Shyness.

Verse 12. तन्वी कतिचिदेव पदानि गत्वा. अकाण्डे Without occasion. दर्भाङ्कुरेण चरणः क्षत इति स्थिता. द्रुमाणां शाखासु असक्तमपि वल्कलं विमोचयन्ती सती विवृत्तवदना आसीत् च These two circumstances constitute the व्याज or pretext under which Śakuntalā delayed in walking away from the presence of the king and have been hinted at in the stage-direction in the first Act thus :—शकुन्तला राजानमवलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां निष्क्रान्ता at page 35.

यद्येवं If she is affected by love for you. पथि साधु पाथेयं Provendar. Pāṇini :—पथ्यतिथिवसतिस्वपतेर्ढञ्. गृहीतं पाथेयं येन सः. भव Take your provisions for your journey of love. अपदेशः Plea.

Page 53. षण्णां पूरणः षष्ठः भागः A sixth part. A sixth share of the produce represented the revenue payable to the king under the ancient law of the Hindus.

Verse 13. वर्णेभ्यः नृपाणां यत् उत्तिष्ठति तत्फलं क्षयि. अरण्ये भवाः आरण्यकाः Foresters, sages. क्षेतुं शक्यं क्षय्यं as different from क्षेतुं योग्यं क्षेयं. Pāṇini :—क्षय्यजय्यौ शक्यार्थे. Another

example—जेतुं शक्यं जय्यं. But note क्षेतुं जेतुं योग्यं क्षेयं पापं जेयं मनः. न क्षय्यं अक्षय्यं Inexhaustible. तपसः षड्भागः तं तपःषड्भागं. षट् qualifying भाग is used in the sense of षष्ठ on the maxim—क्वचिद्वृत्तिविषये संख्याशब्दस्य पूरणार्थकत्वम्. नः ददाति.

हन्त an Interjection of joy. सिद्धार्थौ स्वः Because there can be no greater privilege than to have the king in our midst. धीरः The voice is loud and audible to a long distance ; at the same time प्रशान्तः Sublime ; free from passions. प्रतिहारः Gate.

Page 54. दीप्तिः अस्यास्तीति दीप्तिमत् तस्य दीप्तिमतः Dazzling with the lustre of valour. अस्य वपुषः. विश्वसनीयता The characteristic of rousing confidence. Vide parallel :—अधृष्यश्चाभिगम्यश्च यादोरत्नैरिवार्णवः. एतत् A combination of the two opposites—दीप्ति and विश्वसनीयत्व.

Verse 14. The idea that a righteous king does not differ from a sage is substantiated fully here. A sage dwells in an Āśrama, a hermitage. Likewise a king takes his stand in the Āśrama of राज्य—kingship. This idea occurs in Raghuvaṁśa :—पप्रच्छ कुशलं राज्ये राज्याश्रममुनिं मुनिः I-58. To treat आश्रम here as meaning गृहस्थाश्रम is open to the objection that the king will then be like every other householder and have nothing to distinguish him भोक्तुं योग्यं भोग्यं. The Guttural ending of the root is due to Pāṇini :—च जोः कु घिण्ण्यतोः. But if the idea of an eatable is intended the form will be भोज्यं. Pāṇini :—भोज्यं भक्ष्ये. सर्वेषां भोग्यः The order of kingship yields benefit to all. For, the

whole order of society rests on the proper discharge of his duties by a king. This adjective applies equally to गृहस्थाश्रम, for it is on a householder that the members of all other orders of life are dependent for their living. वसतिः अमुनापि By a king too. अपि implies 'as well as a sage.' अध्याक्रान्ता Is occupied. Secondly, a king too gathers penance. How? रक्षायोगात् The योग practised by a king lies in the protection of his subjects. अहन्यहनि प्रत्यहं Every day. अयमपि तपः संचिनोति. वशी means जितेन्द्रियः. वशिनः अस्यापि मुनिरिति पुण्यः शब्दः The sacred epithet of sage as applied to the king as well. द्यां स्पृशति Touches the sky; reaches the heaven, because it is extolled by the denizens of heaven. चारणानां द्वन्द्वैः गीतः Sung by the Gandharva couples. मुहुः to be taken along with गीतः. But there is one point of distinction so far as the appellation is concerned. केवलं राजपूर्वः. A king is a राजर्षि whereas a sage is a simple ऋषि. राजन् in राजपूर्वः refers to राजशब्द and not actually to a king.

अयं सः is a question by Kāku. बलं भिनत्तीति बलभित् The slayer of the demon called Bala; Indra. बलभिदः सखा बलभित्सखः Indra's friend. सखि at the end of a Tatpuruṣa compound changes to सख. Vide Pāṇini:— राजाहःसखिभ्यष्टच्.

Verse 15. When the first sage stressed on the Dharmic leanings of the king, the second one emphasizes his martial valour. नैतच्चित्रं This is not strange. एतत् relates to the idea conveyed by the

noun clause—यदयं etc. नगरस्य परिघः, तद्वत् प्रांशू बाहू यस्य सः The massiveness of the arms substantiates their efficiency to control the earth. परिघः A bolt. प्रांशु Long. अयं एकः सन् This king being single i.e., devoid of rivals. उदकानि धीयन्ते अस्मिन्निति उदधिः The Ocean. उदधिना श्यामा सीमा यस्यास्तां कृत्स्नां धरित्रीं The entire earth, its borders being dark by the ocean. भुनक्ति Protects, as distinct from भुंक्ते enjoys. In the sense of eating or enjoyment the root भुज् takes the Ātmanepada terminations whereas it is Parasmaipadi in the sense of protection. Vide Pāṇini:—भुजोऽनवने. The underlying idea is that protection and not enjoyment is the policy of the king. How is it that his unimpeded sway over the whole earth does not excite wonder. The reason is given in the next half, viz., that his exploits are commended in a higher world. हि Because. सुरयुवतयः Celestial ladies. दैत्यैः By reason of Asuras. त्यक्ताः भोगाः याभिस्ताः त्यक्तभोगाः सत्यः Deprived of their enjoyments by the mischief of Asuras. त्यक्तभोगाः is substituted by सक्तवैराः in a different reading, meaning—entertaining hostility towards Asuras. In the place of सुरयुवतयः there is also the reading समितिषु सुराः meaning—gods in battles. विजयं आशंसन्ते Fix their hopes of victory. On what? अस्य अधिज्ये धनुषि In his strung bow. पौरुहूते च वज्रे And in the Vajrāyudha of Indra. पुरु (प्रभूतं) हूतं (यज्ञेषु आह्वानं) अस्येति पुरुहूतः Indra. पुरुहूतस्येदं पौरुहूतं. The root शंस् with आ is Ātmanepadī. आङः शसि इच्छायामिति धातुपाठः.

Page 55. विजयस्व The Ātmanepada is due to Pāṇini :—विपराभ्यां जेः. अभिवादये Causal of वद् with अभि to cause one to pronounce benediction. The root वद् of the 10th conjugation is Ubhayapadi. कर्तृगामिनि क्रियाफले णिचश्चेति आत्मनेपदं. In effect अभिवादय् means to salute. स्वस्ति governs a noun in the Dative case. फलान्युपहरतः. on the principle—रिक्तहस्तं नोपगच्छेद्राजानं दैवतं गुरुम् । आज्ञापयितुं means आज्ञां प्रयोजयितुं To make you give your command. आश्रमे सीदन्तीति आश्रमसदः तेषां आश्रमसदां विदितः. Roots denoting knowledge or respect take the suffix त in the significance of the Present tense under Pāṇini :—मतिबुद्धिपूजार्थेभ्यश्च. And a form ending in त added under this rule governs a noun in the Genitive case where otherwise the Instrumental will be used. Pāṇini :—क्तस्य च वर्तमाने. Hence the Genitive in आश्रमसदां. इह तिष्ठतीति इहस्थः. 'सुपि स्थः' इत्यत्र योगविभागात्कः. संनिधिरेव सांनिध्यम्. स्वार्थे ष्यञ्. तस्य अभावात् असांनिध्यात्. It may be recalled that sage Kaṇva has gone to Somatīrtha. इष्टिः noun form of यज्. कतिपयाः रात्रयः कतिपयरात्रः. 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः' इत्यत्र अनुक्तसमुच्चायकेन चशब्देन कतिपयशब्दग्रहाणादच्. कतिपयरात्रं Accusative of time. सारथिः द्वितीयः यस्य तेन Accompanied by your charioteer. सनाथः संपद्यमानः क्रियतां सनाथीक्रियताम्.

Page 56. पूर्वेषां अनुकारिणि त्वयि In you who follow the traditions of your illustrious ancestors—Puru, Yayāti and the like. अनुकर्तुं शीलमस्येति अनुकारी. इदं. The undertaking to safeguard the sacrifice. प्रशस्तं युक्तं युक्तरूपं. Pāṇini :—प्रशंसायां रूपप्. आपन्नानां अभयान्येव सत्राः तेषु

In the Yajñas of offering protection to persons in distress. पुरोः गोत्रापत्यानि पुमांसः पौरवाः दीक्षिताः खलु Are committed as in solemn pledge. दीक्ष् To engage in a sacrifice; fig., to engage in any solemn undertaking.

गच्छतां Imperative mood, 3rd person dual. पदस्य पश्चात् अनुपदं Avyayībhāva, Presently. परिवाहेण सह वर्तते यथा तथा सपरिवाहं Overflowing. मा भैषीः. The root भी to fear is used with the Aorist ending in the significance of the Imperative mood owing to juxtaposition with माङ्. Note also the dropping of अडागम. वर्तिष्यसे. An alternative form is वर्त्स्यसि. राक्षसात् रक्षितः A noun denoting the cause of fear takes the Ablative case when governed by roots denoting fear or protection. देवीनां आज्ञप्तिहरः The plural in देवीनां is used out of reverence. Likewise is अम्बाभिः.

Page 57. पारणा व्रतान्तभोजनं. निर्वृत्ता पारणा यस्य सः निर्वृत्तपारणः उपवासः. Kāṭayavema says that this refers to the Sāvitrī Vrata usually performed on the full moon day of the ज्येष्ठमास about the middle of June. 'अनेन ज्येष्ठमासे पूर्णिमायां कर्तव्यं तटाकासावित्रीव्रतं गम्यते। तदुक्तं स्कन्दपुराणे—त्रिरात्रं लङ्घयित्वा तु चतुर्थे दिवसे त्वहम्॥' त्रिशङ्कुः A celebrated monarch of the solar race, father of Hariścandra. He desired to ascend to Heaven in his mortal body and requested Vasiṣṭha to officiate at a sacrifice for that purpose. Vasiṣṭha turned down the request. Vasiṣṭha's hundred sons who were then approached with a similar request and

were insulted by him for their refusal, cursed him to be a Caṇḍāla. When he was wandering in that condition Viśvāmitra took pity on him and engaged in the sacrifice at his request. Enraged by the gods not attending the sacrifice in response to his invitation, Viśvāmitra by his own power transported Triśaṅku to Heaven wherefrom he was hurled down by Indra. As he was falling with head down, Triśaṅku cried out to Viśvāmitrā for help who thereupon pronounced 'Stay, Triśaṅku' and began to create a new world. Then the gods came to a compromise, and Triśaṅku with head downwards was established as a constellation in the region in the sky between the Heaven and the Earth and there he remains suspended. For further details see Rāmāyaṇa Bālakāṇḍa, Sargas 57 to 60.

Page 58. कर्तुं योग्यं कृत्यं An act. भिन्नौ देशौ ययोस्तयोर्भावः भिन्नदेशत्वं. द्वैधं An Indeclinable in the sense of द्विधा. Vide Pāṇini:—संख्याया विधार्थे धा and द्वित्र्योश्च धमुञ्. न द्वैधं द्वैधं संपद्यमानं भवति द्वैधीभवति. The oscillation of the mind is made the subject of an analogy in the second half of the verse. पुरः शैले प्रतिहतं स्रोतोवहः स्रोतः यथा. स्रोतोवहः Genitive singular of स्रोतोवह्. स्रोतः वहतीति स्रोतोवट्. Add क्विन् or क्विप् to वह्.

पुत्रेण कर्तव्यं पुत्रकृत्यं here refers to the son's presence at the close of the mother's religious fast. तपोवनोपरोधः परिहरणीय इति This is only an ostensible cause. The real cause is the king's desire to get free for his

love-affair. अनुयात्रा प्रयोजनं येषां तान् आनुयात्रिकान्. प्रस्थापयामि Causal. युवा चासौ राजा च युवराजः. राजन् at the end of a Tatpuruṣa compound drops its final न्. Pāṇini :— राजाहःसखिभ्यष्टच्. वटुः A lad.

Page 59. क्व वयं Where are we (citizens)? परोक्षः मन्मथः यस्य परोक्षमन्मथः Foreign to love. अक्ष्णः परं परोक्षं, तत् अस्यास्तीति परोक्षः. शाव the young one of any species. मृगशावैः समं एधितो जनः refers to Śakuntalā. क्व A union between the two is incompatible. (अतः) मत्तं परिहास-विजल्पितं वचः परमार्थेन न गृह्यताम् Don't take me seriously in a matter which I referred to in jest. The incident of the mother's summons has the effect of removing Vidūṣaka from the presence of the king, a situation intended by the poet to avoid the king's being reminded of his love for Śakuntalā in the repudiation scene later on in Act V.

The End of the Second Act.

The Third Act.

The Viṣkambha or the Interlude at the beginning of the Third Act is constituted by a soliloquy of a disciple of Kaṇva which connects the end of the Second Act and the beginning of the Third Act proper. The protection of the sacrifice in which the

king has engaged at the end of the Second Act is reported in this Interlude as having been successfully accomplished. It further serves as an introductory to the scene of torments suffered by Śakuntalā as a result of love, which occupies the major portion of the Third Act proper.

Page 60. कुशान् आदाय. The taking of Darbha grass is, as will be clear subsequently, for the purpose of strewing the Vedi with. निरुपप्लवानि Free from impediments.

Verse 1. बाणसंधाने का कथा What is to be said if he actually applies the arrow? हि Because. सः धनुषः हुंकारेणेव (स्थितेन) ज्याशब्देनैव दूरतः विघ्नान् अपोहति. The Ātmanepadi root ऊह् takes the Parasmaipada terminations optionally when prefixed with an Upasarga. Vide Pāṇini:—उपसर्गादस्यत्यूह्योः.

ऋतौ यजतीति ऋत्विक्. आकाशे लक्ष्यं बद्ध्वा. In आकाशभाषित an actor from the stage affects to put a question to some one outside the stage and to receive a reply therefrom, which he reproduces for the benefit of the audience by prefixing it with the remark—किं ब्रवीषि and closing it with इति. Vide Daśarūpaka:—किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत्। उक्त्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम्॥ In this fictitious procedure the actor generally turns up his face towards the sky and pretends to address somebody. In the context the pupil is supposed to address Priyaṁvadā and interrogate her about the purpose of her carrying the cooling paste and leaves.

Then he acts the hearing of a reply that it is for the sake of Śakuntalā. उशीर A kind of root whose paste has a cooling effect. ([illegible]). आतपस्य लङ्घनात् From an attack of the sun's heat. बलवत् Adverb. निर्वापणं Gladdening; soothing. उपक्रम्यतां from क्रम् with उप to treat with cure. उपक्रमश्चिकित्सायाम्.

Page 61. उच्छ्वसितं Life. विताने भवं वैतानिकं Got from a sacrifice. शान्तेः उदकं शान्त्युदकं Consecrated water calculated to dispel or counteract evil influences.

विष्कम्भकः See Introduction.

कामयमानः Present participle of कम्. कमेर्णिङ् (स्वार्थे). कामयमानस्येव अवस्था यस्य सः कामयमानावस्थः In a love-lorn state.

Verse 2. तपसो वीर्यं जाने and hence sages cannot be trifled with. सा बाला Śakuntalā. परवती Is dependent on her father. So a self-choice of bridegroom by her is impossible. इति मे विदितं तथापि. ततः From Śakuntalā. इदं हृदयं My heart. निवर्तयितुं अलं नास्मि. अलं An Indeclinable meaning efficient.

कुसुमानि आयुधं यस्य तत्र संबुद्धिः कुसुमायुध O flower-armed one, a Vocative addressed to Cupid, the god of love. विश्वसनीय Apt to be believed, rousing confidence, apparently harmless. For a similar use see the following verse from Mālavikāgnimitra:—क्व रुजा हृदयप्रमाथिनी क्व च ते विश्वसनीयमायुधम् । मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथ दृश्यते त्वयि ॥ (III—2). अतिसंधीयते Passive voice of धा with अति and सं to cheat. कामिजनानां सार्थः The host of persons affected with love.

Verse 3. कुसुमानि शराः यस्य सः कुसुमशरः. The arrows of Cupid are said to be fivefold. Vide Amara:—अरविन्द-मशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ कुसुमशरस्य भावः कुसुमशरत्वं. शीताः रश्मयः यस्य तस्य भावः शीतरश्मित्वं. Your arrows being comprised of flowers and the Moon's rays being cool. इदं द्वयं These two. द्वौ अवयवौ अस्य समुदायस्य द्वयं, an alternative form being द्वितयं. मद्विधेषु Towards persons like me; towards lovers. अयथाभूतः अर्थः यस्य तत् अयथार्थं Untrue; false to their significance. दृश्यते Is seen. इन्दुः. हिमं गर्भे येषां तैः हिमगर्भैः मयूखैः अग्निं विसृजति. Note the antithesis between हिम and अग्नि. त्वमपि, कुसुमान्येव बाणाः तान् कुसुमबाणान् वज्रस्येव सारं येषां ते वज्रसाराः, अवज्रसारान् वज्रसारान् करोषि वज्रसारीकरोषि. वज्र Adamant; also a thunderbolt. In the first half of the verse Cupid comes first and then the moon. Whereas in the second half the moon is mentioned first and then Cupid. The reversal of the order—प्रक्रमभङ्ग is no fault; because Cupid being the relevant one in the context, the poet has advisedly placed him both at the beginning and in the end.

After this verse some editions contain the following interpolation:— (मदनबाधां निरूप्य । सासूयम् ।) भगवन्मन्मथ, कुतस्ते कुसुमायुधस्य शरतैक्ष्ण्यमेतत् । (स्मृत्वा) आं ज्ञातम् । अद्यापि नूनं हरकोपवह्निस्त्वयि ज्वलत्यौर्व इवाम्बुराशौ । त्वमन्यथा मन्मथ मद्विधानां भस्मावशेषः कथमेवमुष्णः ॥ अथवा—अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे । यदि मदिरायतनयनां तामधिकृत्य प्रहरतीति ॥. In some other editions there is the following further addition—भगवन् कन्दर्प, एवमुपालब्धस्य ते न मां प्रत्यनुक्रोशः । वृथैव

संकल्पशतैरजस्रमनङ्ग नीतोऽसि मया विवृद्धिम् । आकृष्य चापं श्रवणोपकण्ठे मय्येव युक्तस्तव बाणमोक्षः ॥

Page 62. कर्मणि संस्थिते सति When the sacrifice is over. सदसि साधवः सदस्याः तैः सदस्यैः By ऋत्विक्s? अनुज्ञातविश्रमः (अहं) क्लान्तं आत्मानं क्व नु विनोदयामि Where shall I divert my fatigued self? प्रियादर्शनादृते Excepting the sight of my beloved. ऋते an Indeclinable, meaning 'without' governs a noun in the Ablative case. Pāṇini:— अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते. शरणं Refuge.

After तत्रैव तावद्गच्छामि some editions read the following interpolation. (परिक्रम्यावलोक्य च) अनया बालपादपवीथ्या सुतनुरचिरं गतेति तर्कयामि । कुतः । संमीलन्ति न तावद्बन्धनकोशास्तयावचितपुष्पाः । क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदाः ॥

प्रकृष्टेन वातेन सुभगः प्रवातसुभगः Fascinating with a plenty of breeze.

Verse 4. अरविन्दैः सुरभिः Bearing the fragrance of lotuses; lit., fragrant with lotuses. मालिनीतरङ्गाणां कणवाही Carrying sprays from the waves of the river Mālinī. पवनः. अनङ्गतप्तैः अङ्गैः With limbs heated by love. अविरलं आलिङ्गितुं शक्यं Is fit to be embraced closely. शक्यं An Indeclinable meaning—It admits of. Otherwise शक्यः in the Masculine will have to be used to bring it in conformity with पवनः. A similar use of शक्यं occurs in Rāmāyaṇa :—शक्यमञ्जलिभिः पातुं वाताः केतकगन्धिनः. Compare also—एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता Mālavikā III—23.

Page 63. अभ्युन्नता etc. This verse sets out the data from which the king infers that Śakuntalā

must be in the bower near by. अस्य refers to the bower. पाण्डवः सिकताः यत्र तस्मिन् पाण्डुसिकते द्वारे At the entrance of the bower which abounds in white sands. Sands are mentioned as the bower is situate near a river. अभिनवा पदपंक्तिः दृश्यते A fresh line of footprints is seen. How is पदपंक्तिः? पुरस्तादभ्युन्नता Raised in front. पश्चादवगाढा Depressed at the hind portion. Why? जघनगौरवात् Due to the heaviness of hips. So Śakuntalā must have gone that way.

नेत्रयोः निर्वाणं नेत्रनिर्वाणं The joy of eyes. निर्वाण Noun form of वा with निर् by the addition of त which gets णत्व under Pāṇini :—निर्वाणोऽवाते. But if वात were the subject the form will be निर्वातो वातः. शिलापट्टमधिशयाना = शिलापट्टे शयाना. Vide Pāṇini :—अधिशीङ्स्थासां कर्म. अन्वास्यते. Note the change of the Intransitive root आस् to the Transitive by the force of the Upasarga अनु. For a similar use see Raghu :—अन्वासितमरुन्धत्या स्वाहयेव हविर्भुजम् विस्रम्भेण कथितानि विस्रम्भकथितानि Confidential talks. उपवीज्य Indeclinable past participle of the causal of ईज् (ईज गतिकुत्सनयोः) with उप and वि of the 1st conjugation. सुखाय ते are two different words. The Dative is due to the Vārtika :—तादर्थ्ये चतुर्थी वाच्या. विषादं नाटयित्वा The grief of Śakuntalā's friends is due to her want of consciousness. परस्परमवलोकयतः Their seeing each other is due to the futility of all external appliances to cure Śakuntalā. उत यथा मे मनसि वर्तते The purport is—Is it due to love? कृतं संदेहेन. कृतं means अलं.

Page 64. स्तनन्यस्तोशीरं etc. Here the king argues within himself in favour of the position that the torment of Śakuntalā is due to love and not to summer. प्रियायाः इदं वपुः This body of my sweetheart. वपुः qualified by several adjectives. स्तनयोः न्यस्तं उशीरं यस्मिंस्तत्. उशीर The cooling root-paste is applied to her breasts. प्रशिथिलानि मृणालान्येव एकानि वलयानि यस्मिंस्तत् The bracelets chiefly consisting of lotus-stalks have dropped down. But Kāṭayavema interprets प्रशिथिलानि as तापेन क्लान्तानि Withered away. आबाधया सह वर्तत इति साबाधं Possessed of torment. किमपि In a peculiar manner. कमनीयं Charming. मनसिजश्च निदाघश्च, तयोः प्रसरौ, तयोः तापः = तापनं. कामं समः Though the heat of both is equal. (तथापि) ग्रीष्मस्य अपराद्धं = अपराधः. नपुंसके भावे क्तः. युवतिषु विषये एवं सुभगं न. In the place of किमपि in the second foot of the verse there is a different reading तदपि. Since the injury inflicted adds to charm it must be due to love.

किं नु खलु denotes a surmise.

Page 65. अभ्यन्तर One intimately acquainted. अनभ्यन्तर Not fully conversant. मदनं गतः मदनगतः Relating to love. प्रतीकारः Treatment; cure, an alternative form being प्रतिकारः The final vowel of an Upasarga becomes long optionally when followed by a root ending in the suffix घञ्, provided the resultant form does not denote a human being. Vide Pāṇini:— उपसर्गस्य घञ्यमनुष्ये बहुळम्. Other examples:—परिपाकः परीपाकः, प्रतिहारः प्रतीहारः. मम अयं मदीयः = मद् + छ.

Page 66. सुष्ठु एषा भणति Priyaṁvadā says that what Anasūyā stated is right. Consistent with her greater responsibility, Anasūyā has taken the initiative in devising a cure for Śakuntalā's illness. दिवसे दिवसे अनुदिवसं. परिहीयसे Passive of हा with परि. छाया Expression; brightness.

Verse 7. The first half of the verse sets out five traits of her person which make her limbs lamentable. क्षामक्षाम The reduplication comes under Pāṇini :—प्रकारे गुणवचनस्य. Here it loosely denotes intensity. (1) आननं, क्षामक्षामौ कपोलौ यस्मिंस्तत् (2) उरः, काठिन्येन मुक्तौ स्तनौ यस्मिंस्तत् (3) मध्यः क्रान्ततरः (4) अंसौ प्रकामं विनतौ (5) छविः पाण्डुरा (एवं) शोच्या च etc.

Page 67. पृष्टा etc. समे दुःखसुखे यस्य तेन समदुःखसुखेन जनेन refers to her two female friends. इयं न वक्ष्यति न The double negative affirms the positive. अनया विवृत्य बहुशः सतृष्णं दृष्टोऽपि Though she had looked at me longingly in several ways so as to expose her love. अत्रान्तरे In this short while. श्रवणे कातरतां गतोऽस्मि I am nervous.

Verse 9. स्मर एव मे तापहेतुः स एव मे निर्वापयिता जातः. निर्वापयिता Active form of the causal of वा with निर्. Roots ending in आ take the suffix प् (पुक्) before the causal suffix णिच्. Love that caused agony at first does itself yield delight now. This is supported by an analogy. तपः Summer. तपात्ययः The close of summer; the rainy season. तस्मिन् तपात्यये. अर्धश्यामः is not a happy reading and is to be replaced by अभ्रश्यामः

अभ्रैः श्यामः दिवसः A cloudy day is sultry and as such causes heat at first, but later on it yields delight by showering rains. Vide parallel :—तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः । Ratnāvalī III—11.

Page 68. सिञ्चतं Imperative, 2nd person dual of सिच् (सिञ्च्) to sprinkle. तिलसहितं उदकं तिलोदकं Water mixed with sesamum offered to a deceased person. विमर्शं छेत्तुं शीलमस्य विमर्शच्छेदि Dispelling all doubts. दूरं गतः मन्मथः यस्याः सा दूरगतमन्मथा Whose love has gone to extremes. इयं कालहरणस्य अक्षमा She will not brook any delay. अभिनन्दितुं To appreciate. दिष्ट्या an Indeclinable meaning fortunately. सहकारमन्तरेण Excepting the mango tree. अन्तरेण, an Indeclinable meaning 'except, without,' governs a noun in the Accusative case. Vide Pāṇini :—अन्तरान्तरेण युक्ते. पल्लवाः संजाताः अस्याः पल्लविता. Pāṇini :—तदस्य संजातं तारकादिभ्य इतच्.

Page 69. विशाखे in the dual corresponds to the two female friends. Though the constellation of Viśākhā comprises a number of stars the number two refers to the deities presiding over them. Accordingly Rāmāyaṇa says :—विशाखयोर्मध्यगतः संपूर्ण इव चन्द्रमाः. See also विशाखयोश्च (Pāṇini I-2-62) and शूर्पद्विदैवसंज्ञा विशाखयोः (Mādhavīya). शशाङ्कलेखा corresponds to Śakuntalā. In the speeches of Anasūyā, Priyaṁvadā and the king three similes are set out in order, which the reader will do well to note with particular attention. अविलम्बितं and निभृतं. Anasūyā suggests that a remedy should be worked out both

quickly and secretly. Priyaṁvadā points out 'quickly' is easy, but 'secretly' is difficult.' प्रजागरेण कृशः Emaciated by wakefulness. So Priyaṁvadā expects quick response from the king.

Verse 10. The king who overhears the conversation of friends confirms Priyaṁvadā's statement about his emaciation due to love. स्रस्तं स्रस्तं इदं कनकवलयं This frequently slipping golden bracelet. मणिबन्धनात् From the wrist. मया मुहुः प्रतिसार्यते Is being pushed back often and often. The idea is that his hand has become too lean. कनकवलयं is qualified by two adjectives. विगत: वर्णः येषां ते विवर्णाः मणयः यस्य तत् विवर्णमणि, न विवर्णमणि विवर्णमणि संपद्यमानं कृतं विवर्णमणीकृतं The gems with which the bracelet is set are dimmed in colour. By what? अश्रुभिः By tears. How are the tears? अन्तस्तापात् अशिशिरैः Hot due to internal heat. Further how? निशि निशि At every night. भुजे न्यस्तः अपाङ्गः, तस्मात् प्रसर्पिभिः Flowing from the corners of eyes placed on my arms. Another adjective of कनकवलयं is अनतिलुलितज्याघाताङ्कं अनतिलुलिताः ज्याघातानां अङ्काः येन तत् Which does not press or rub against the scars of the bowstring. The idea is that the bracelet moves so loosely at the wrist.

Page 70. मदनलेखः A love-letter. सुमनोभिः गोपितं Concealed by flowers. Amara :—स्त्रियः सुमनसः पुष्पं. देवताप्रसादस्य व्यपदेशः तेन Under the pretext of taking articles used in the worship of the deity,—sandal, flowers etc. रोचते मे. The Dative is due to रुच्यर्थानां

ध्रियमाणः. विकल्प्यते Demurred to. आत्मनः उपन्यासपूर्वं With a preliminary disclosure of your own state. ललितं पदानां बन्धनं An elegant composition of words.

Verse 11. हे भीरु O timid lady. Pāṇini:—भियः क्रुक्लुकनौ. यतः अवधीरणां विशङ्कसे From whom you apprehend a rejection. सोऽयं ते संगमोत्सुकः तिष्ठति That person stands in your front eager for your union. The implausible nature of such an apprehension is justified by an analogy. प्रार्थयिता श्रियं लभेत वा न वा A seeker may be favoured by Fortune or not. श्रिया ईप्सितः कथं दुरापः भवेत् When Fortune herself wishes to favour a man, how will he be beyond her reach? आप्तुं इष्टः ईप्सितः. दुःखेन आप्तुं योग्यः दुरापः. Compare:—न रत्नमन्विष्यति मृग्यते हि तत् Kumārasambhava V—45.

Page 71. आत्मनो गुणान् अवमन्तुं शीलमस्याः, तत्र संबुद्धिः आत्मगुणावमानिनि You that ignore your own excellence. शरदि भवां शारदीं. स्थाने an Indeclinable meaning properly. Amara:—युक्ते द्वे सांप्रतं स्थाने. विस्मृतः निमेषः येन तत् विस्मृतनिमेषं Forgetting to wink.

Verse 12. The king gives a graphic picture of Śakuntalā's posture when she thinks out her composition. पदानि रचयन्त्याः अस्याः As she composes the words in her mind. उन्नमिता एका भ्रूलता यस्य तत् आननं Her face with one of the eyebrows raised. कण्टकः संजातः अस्य तेन कण्टकितेन कपोलेन Through her cheeks possessed of bristles. मयि अनुरागं प्रथयति Proclaims her love for me.

शुकस्य उदरं तद्वत् सुकुमारे Delicate like a parrot's bosom.

Page 72. तव न जाने हृदयं I don't know your mind. दिवा Indeclinable. रात्रिं Accusative of time. हे निर्घृण O pitiless one. मदनः त्वयि युक्तमनोरथानि मम अङ्गानि बलवत् तपति.

Verse 14. तनु गात्रं यस्याः तत्र संबुद्धिः तनुगात्रि Slim damsel. The feminine suffix ङीप् is due to Vārtika अङ्गगात्रकण्ठेभ्य इति वक्तव्यम्. मदनः त्वां अनिशं तपति मां पुनः दहत्येव. Note the contrast between heating on the one side and burning on the other. दिवसः यथा शशाङ्कं ग्लपयति Just as the day causes the fading of the moon. कुमुद्वतीं न तथा ग्लपयति It does not so much cause the fading of Kumudas. कुमुद्वती same as Kumuda—a kind of lotus that blooms at night and closes in the day. दिवसः masculine corresponds to मदनः, शशाङ्क to the king, and कुमुद्वती to Śakuntalā. ग्लपयति Causal of ग्लै to fade. ग्लै changes to ग्ला, takes the final augment प् (पुक्), and the final vowel of the root becomes short since ग्लै not prefixed with an Upasarga is optionally a मित्. Vide Gaṇa sūtra :— ग्लास्नावनुवमां च. An alternative form is ग्लापयति. कुमुदाः सन्त्यस्या इति कुमुद्वती. Pāṇini :— कुमुदनडवेतसेभ्यो ड्मतुप्. But very often कुमुद्वती is used merely in the sense of कुमुद as is done here.

सखीमनोरथस्य The king is identified with the wish of Śakuntalā by a poetic transference.

Verse 15. ते गात्राणि Your limbs. उपचारं कर्तुं नार्हन्ति Are not fit to take the trouble of standing to offer

greetings. गात्राणि qualified by three adjectives. (1) संदष्टं कुसुमशयनं येषु तानि The limbs are pressed into the flower-cushion. संदंश Tongs. संदष्ट Caught as if in tongs. (2) आशु क्रान्ताः बिसानां भङ्गाः, तैः सुरभीणि. (3) गुरुः परितापः येषां तानि.

Page 73. वयस्य: Note the change in the term of address for the first time. The king is addressed as a friend, because he is her friend's lover. In the First Act the king has been addressed as आर्य by Śakuntalā's friends. इतः Here. शिलातलैकदेशं. The idea is that the king should sit on the same stone as Śakuntalā. परिहर्तुं योग्यं परिहार्यं Avoidable. वक्तुं इष्टं विवक्षितं हि अनुक्तं सत् अनुतापं जनयति A thing which one wishes to say will leave discontent if unsaid. विषय in विषयवासिनः means a country. अन्या अवस्था अवस्थान्तरं. मयूरव्यंसकादित्वात्साधुः. अभ्युपपत्तिः The favour of acceptance. अवलम्बितुं To sustain.

Page 74. साधारणोऽयं प्रणयः. प्रणयः means both love and a request. Both the meanings are intended in the context. You requested me to support the life of Śakuntalā. I too request of Śakuntalā to support my life through her favour. अनुगृहीतः Blessed. अन्तः-पुरविरहपर्युत्सुकस्य Śakuntalā says this in order to examine the heart of the king still further.

Verse 16. हृदये संनिहिता, तस्याः संबुद्धिः हृदयसंनिहिते You that are ever present in my mind. You have therefore every reason to know what passes in my mind.

मदिरे ईक्षणे यस्याः तत्र संबुद्धिः You that are possessed of bewitching eyes. मदयतीति मदिरं. परायणं Devoted. न अन्यस्मिन् परायणं Devoted to none else than you. इदं मम हृदयं. अन्यथा To be otherwise. This is in answer to the suggestion contained in अन्तःपुरविरहपर्युत्सुकस्य in Śakuntalā's statement. यदि समर्थयसे If you imagine so. मदनबाणहतः अहं पुनः हतोऽस्मि If you think I am attached to some one else, I am doubly hit. परं अयनं यस्य तत् परायणं. The णत्व is due to Pāṇini:—पूर्वपदात्संज्ञायामगः loosely applied. But Prof. Ray traces the णत्व to कृत्यचः and in order to bring it under that rule he treats परा as an Upasarga and dissolves the word thus परा अयते अस्मिन् इति. If that dissolution were adopted the लत्व of the रेफ in the Upasarga cannot be avoided. Vide Pāṇini:—उपसर्गस्यायतौ. पलायनं will then be the form. मदिरा as a type of दृष्टि is defined in Ādi Bharata thus:—आघूर्णमानमध्या या क्षामा चाञ्चिततारका। दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे ॥ quoted by Rāghava Bhaṭṭa.

Anasūyā takes the cue from Śakuntalā's utterance—अन्तःपुरविरह etc. and makes a pertinent request to the king. बह्व्यो वल्लभाः येषां ते बहुवल्लभाः. This shows that in ancient days polygamy found favour in royal households.

Verse 17. परिग्रहाणां बहुत्वेऽपि In spite of many wives. मे कुलस्य द्वे प्रतिष्ठे These two are the main props of my family viz., the Earth and Śakuntalā. समुद्रः रशना यस्याः सा Whose girdle is the Ocean.

Page 75. एहि संयोजयाव एनं. This is only a device to leave the couple alone. For a parallel situation modelled on this scene see the following extract from Nāgānanda :—भोः युष्माकं पुरत एवाहं दास्या धीतया खलीकृतोऽस्मि । किं ममेह स्थितेन । अन्यत्र गमिष्यामि । (निष्क्रान्तः ।) चेटी—कुपितः खलु मम आर्य आत्रेयः । यावद्गत्वा प्रसादयामि । नायिका—हञ्जे चतुरिके, कथं मामेकाकिनीमुज्झित्वा गच्छसि । चेटी—(नायकमुद्दिश्य सस्मितं) एवमेव चिरमेकाकिनी भव । (निष्क्रान्ता ।).

न विद्यते शरणं यस्याः सा अशरणा One who has no protector. अन्यतरा One of the two. आराधयिता जनः The king refers to himself thus.

Verse 18. किं शीतलैः etc. Here begins an intensely amorous scene embodying the first confidential interview between the hero and the heroine. The king offers to wave the fans of lotus-leaves over Śakuntalā and shampoo her feet. शीतलैः, क्लमं विनोदयितुं शीलमेषामिति तथाभूतैः क्लमविनोदिभिः नलिनीदलैरेव तालवृन्तैः आर्द्रवातान् संचारयामि किं. Non-causal form—वाताः संचरन्ति. Causal form—वातान् संचारयति. करभाविव ऊरू यस्याः सा करभोरूः. ऊरूत्तरपदादौपम्य इति ऊङ्. तस्याः संबुद्धिः करभोरु. अम्बार्थनद्योर्ह्रस्वः इति ह्रस्वः. करभ is that part of the palm of a hand which lies between the wrist and the little finger. Vide Amara :—मणिबन्धादाकनिष्ठं करस्य करभो बहिः. The idea in करभोरु is that the thighs are tender and overlapping like two करभs put together. पद्मवत् ताम्रौ ते चरणौ (मम) अङ्के निधाय यथासुखं संवाहयामि किं. संवाहयामि. The root वाह् with सं to shampoo is not specifically mentioned in the Dhātu Pāṭha, but recognised in practice. Of course

it cannot be justified as a causal use since there are no two doers—प्रयोजककर्ता and प्रयोज्यकर्ता.

Page 76. माननीयेषु Towards people who command respect. Duṣyanta is माननीय, and as such it is not proper to allow him to wave the fan over her or to shampoo her feet. अपराधिनं करिष्ये अपराधयिष्ये I shall not make myself at fault.

Verse 19. नलिनीदलैः कल्पितं स्तनावरणं यस्मिंस्तत् कुसुमशयनम् उत्सृज्य Here are lotus-leaves made to serve as your breast-covers for cooling the heat. Equipped with them, there is the cushion of flowers also calculated to mitigate your heat. You wish to quit it and further walk into the sun. आतपे गमिष्यसि. कथं How? परिबाधया पेशलानि यानि तैरङ्गैः With your limbs already weakened by torment. Even a person in sound health will not dare to walk out in this sun. How do you dare to? With these words the king turns her back forcibly.

पौरव. The Vocative contains a reference to the kings's heredity in order to show the impropriety of transgressing decorum. रक्ष विनयं Observe decorum. If the reading is रक्ष अविनयं as followed by Rāghava Bhaṭṭa the root रक्ष् means to avoid. विदितः धर्मः येन सः विदितधर्मा. The suffix अनिच् is due to Pāṇini :—धर्मादनिच्केवलात्. नात्र दोषं ग्रहीष्यति Will not find fault with this.

Verse 20. गान्धर्व is one of the eight forms of marriage recognised by Hindu Law. They are

enumerated by Yājñavalkya :—ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः । गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधमः ॥ The Gāndharva marriage is concluded by the mutual consent of the marrying couple and was in vogue among the Kṣattriyas of old. Vide Manu :—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥ Yājñavalkya :—गान्धर्वः समयान्मिथः.

Page 77. हे सुन्दरि. अपरिक्षतश्चासौ कोमलश्च तस्य अपरिक्षतकोमलस्य Uninjured and tender. The idea is that the lip has not yet received the injury of दन्तक्षत. ते अधरस्य रसः पिपासता मया सदयं यावत् (यदा) गृह्यते (तदा मोक्ष्यामि). An analogy for the drinking of the lip-nectar is furnished in the second foot of the verse. नवस्य कुसुमस्य रसः षट्पदेनेव. अपरिक्षतकोमलस्य can be taken along with कुसुमस्य also; likewise पिपासता with षट्पदेन. A bee drinks the honey of fresh flowers; likewise the lover sips the nectar of his sweetheart's lower lip. पातुं इच्छन् पिपासन् तेन पिपासता.

चक्रवाकवधु. The utterance behind the scenes is evidently made by Śakuntalā's female friends to caution her that somebody is coming and that she should leave the company of the king. Ostensibly the utterance is an address to a she-Cakravāka. चक्रवाक is a species of ruddy geese which are noted for constancy in love and are generally described as remaining in pairs during the day and separating from each other at night by remaining at the opposite banks of a river. Their separation during night

is said to be due to a curse by Rāma when they laughed at him during his separation from Sītā at the Pampā lake. Hence the direction is given by the female freinds behind the screen—आमन्त्रयस्व सहचरं Take leave of your companion. Why? उपस्थिता रजनी The night has come. The shrewd Śakuntalā understands the clue and intimates to the king that the matron Gautamī was on her way to see Śakuntalā to enquire the condition of her health. An utterance behind the scenes constitutes a Cūlikā for an explanation of which see Introduction. Gautamī is said to be the sister of Kaṇva.

Page 78. Accordingly Gautamī comes accompanied by Śakuntalā's friends and enquires her health. पात्रहस्ता in the stage-direction implies that Gautamī comes with consecrated water in accordance with the previous announcement of the pupil-sage—वैतानिकं शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि. दर्भेण (उक्षितं) उदकं दर्भोदकं, शान्त्यर्थं दर्भोदकं तेन शान्तिदर्भोदकेन It is the practice to sprinkle consecrated water on the head of any person whom it is intended to heal or relieve from some distress or evil influence. निराबाधं निर्गता आबाधा यस्य तं.

Page 79. सुखेन उपनतः सुखोपनतः. उपनत is used to denote a thing which comes of its own accord. मनोरथ A dream, here refers to the lover's union. लतावलय etc. The shrewd Śakuntalā leaves a word of message to the king who remains hidden under the pretext of addressing the bush. संतापहारक The bush removes

the heat by its dense shade. The king too removes her torment due to love. आमन्त्रये त्वां I take leave of you. भूयोऽपि परिभोगाय To enjoy your company once again.

Verse 22. In this verse the king describes his attempt to kiss Śakuntalā's face, which has been suddenly arrested by an impediment. पक्ष्माणि सन्ति अनयोरिति पक्ष्मले, पक्ष्मले अक्षिणी यस्याः सा पक्ष्मलाक्षी A lady endowed with eyes possessed of dense eyelashes. तस्याः मुखं qualified by three adjectives (1) मुहुः अङ्गुलिभिः संवृतः अधरोष्ठः यत्र तस्मिन् Wherein the lower lip was frequently intercepted by her fingers. (2) प्रतिषेधस्य अक्षराणि Words of prohibition like पौरव, रक्ष विनयम्. मुञ्च मां etc. प्रतिषेधाक्षरैः विक्लवं सत् अभिरामं Fascinating though unyielding. (3) अंसयोः विवर्तत इति अंसविवर्ति Turning round on the shoulders. These three adjectives bring out the remonstrances of Śakuntalā to yield at once. कथमपि shows the great pains taken by the king to overcome the difficulties in raising her face. उन्नमितं, न तु चुम्बितं Raised but not kissed.

पूर्वं परिभुक्तः पश्चान्मुक्तः परिभुक्तमुक्तः. The Samāsa comes under Pāṇini :—पूर्वकालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन. For an identical use of the expression compare :— बद्धोर्मि नाकवनितापरिभुक्तमुक्तं सिन्धोर्बभार सलिलं शयनीयलक्ष्मीम् ॥ Bhāravi VIII—57.

Verse 23. Though the beloved is absent the king consoles himself by the sight of objects used by her. शिलायां तस्याः शरीरलुलिता इयं पुष्पमयी शय्या This is the flower-cushion pressed by her body on the stone.

नलिनीपत्रे नखैः अर्पितः क्लान्तः एष मन्मथलेखः This refers to the love-letter written by her on the lotus-leaf. हस्तात भ्रष्टं इदं बिसाभरणं This is the bangle of lotus-stalk slipped from her hand. इति refers to the three foregoing objects. आसज्यमान. कर्मकर्तरि शानच्. आसज्यमाने ईक्षणे यस्य सः With eyes riveted. अहं शून्यादपि वेतसगृहात् सहसा निर्गन्तुं न शक्नोमि.

Page 80. आकाशे. राजन् etc. is pronounced by the sage's pupils.

Verse 24. सायं भवं सायंतनं. Pāṇini :—सायंचिरंप्राह्णेप्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च. सवनकर्म A sacrificial rite. संप्रवृत्ते सति. हुताशनः अस्त्यस्यामिति तां हुताशनवतीं वेदिं परितः. A noun governed by the Indeclinable परितः takes the Accusative case. Vide Vārtika :—अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि. प्रयस्ताः Scattered. संध्यापयोदकपिशाः Brown like the evening clouds. बहुधा भयं आदधानाः Instilling fear in several ways. पिशिताशनानां छायाः. The shadows of Rākṣasas. Some take छाया to mean reflections. चरन्ति.

अयमयमागच्छामि The king hastens to destroy the Rākṣasas to ensure an undisturbed performance of the evening sacrifice.

The End of the Third Act.

The Fourth Act.

Page 81. The Fourth Act begins with a Praveśaka consisting of a dialogue between the two friends of Śakuntalā, and the chief incident reported therein is the curse of Durvāsas on Śakuntalā. कुसुमावचय The plucking or gathering of flowers. The strict grammatical form is अवचाय instead of अवचय in the context. Pāṇini :—हस्तादाने चेरस्तेये. However अवचय is largely used by poets. निर्वृत्तकल्याणा. कल्याणं means happiness. Here it refers to matrimony. It may be noted that throughout the dialogue Anasūyā plays the serious friend. She is anxious whether the king remembers the love-affair in which her friend is involved. She realistically concludes that the marriage of Śakuntalā that has taken place will be acceptable to her father and she is only worried about the king's attitude, and the advent of a guest adds to her apprehensions about the absent-minded Śakuntalā. The less realistic Priyaṁvadā is cocksure on the other hand that the king will not play false and that Śakuntalā will attend to the guest. The corrective for the curse granted by Durvāsas is nothing in the eyes of Priyaṁvadā but a source of consolation to Anasūyā as the ring granted by the king will serve as a token to rouse his memory ; and Anasūyā puts the less wary Priyaṁvadā on caution that the curse should be withheld in absolute secrecy in order to avoid Śakuntalā's dejection.

Page 82. न तादृशी गुणविरोधिनी आकृतिः. Vide parallel:—यत्राकृतिस्तत्र गुणा वसन्ति. प्रतिपादनीया = दातव्या. Amara:—विश्राणनं वितरणं स्पर्शनं प्रतिपादनम्. सौभाग्यदेवता The goddess presiding over the good fortune of ladies. सौभाग्यं The endearment of a lady to her lover or vice versa. सुभगस्य सुभगाया वा भावः सौभाग्यं. The double Vṛddhi in the formation is due to Pāṇini:—हृद्भगसिन्ध्वन्ते पूर्वपदस्य च. That सौभाग्यदेवता should be thought of by Anasūyā for the sake of Śakuntalā is in keeping with her apprehensions of Duṣyanta's unsteady love.

Page 83. अयमहं भोः The usual expression by which a stranger announces himself to the inmates of a house. नेपथ्ये The pronouncement from behind the scenes is made by Sage Durvāsas as will be known later on. अतिथीनामिव निवेदितं Like an announcement by guests. निवेदितं means निवेदनं, formed by adding नपुंसके भावे क्तः. ननु उटजसंनिहिता Priyaṁvadā hopes that Śakuntalā will attend to the guest. न पुनर्हृदयसंनिहिता. The shrewd Anasūyā apprehends discourtesy to the guest. अतिथीन् परिभवितुं शीलमस्याः तत्र संबुद्धिः अतिथिपरिभाविनि One who is prone to disregard guests.

Verse 1. This verse sets out the curse of Durvāsas. न विद्यते अन्यस्मिन् मानसं यस्याः सा अनन्यमानसा सती With a mind that fails to take cognisance of anybody else. यं विचिन्तयन्ती त्वं उपस्थितं तपोनिधिं मां न वेत्सि. The idea of उपस्थित is—All others go to me for paying respect, whereas I have come of my own accord to receive respect

from you. The idea of तपोनिधि is—I am a store-house of penance and as such I am the last person to be treated with disrespect. सः of course refers to Duṣyanta on whom Śakuntalā's mind is exclusively concentrated. बोधितोऽपि सन् Though reminded. त्वां न स्मरिष्यति Will not remember you. How like? प्रमत्तः प्रथमं कृतां कथामिव. प्रमत्तः One possessed of प्रमाद or inadvertence; an absent-minded person. Amara:—प्रमादोऽनवधानता. Any words addressed to an absent-minded person will fall on deaf ears and as such he will not remember them. Or प्रमत्तः may be taken to mean प्रकर्षेण मत्तः Highly intoxicated.

Page 84. यस्मिन् कस्मिन्नपि Towards a man of straw. यः कश्चन or यः कोऽपि refers to a man of straw and यत्किंचित् to a trifling. अर्घायेदं अर्घ्यम्. पादार्घाभ्यां च इति यत्प्रत्ययः.

Page 85. अग्रं चासौ हस्तश्च अग्रहस्तः. अवयवावयविनोरभेदविवक्षायां विशेषणसमासः. An alternative form is हस्ताग्रं. Vide Vāmana:—हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्. प्रकृत्या वक्रः प्रकृतिवक्रः an apt adjective by which Priyaṁvadā describes Durvāsas. अनुक्रोशेन सह वर्तत इति सानुक्रोशः Inclined to pity. यदा नेच्छति तदा विज्ञापितः This sentence combines a predicate in the present tense with a form ending in the suffix of the Past tense. Such use is idiomatic. Cf:—न तावदेनां पश्यसि येनैवमवादीः at page 49 of the text. प्रथमभक्ति. In the dissolution प्रथम should be used in the neuter (सामान्ये नपुंसकं), since भक्ति is a word included in the प्रियादि group.

Page 86. न मे वचनं etc. This represents a modification of the curse. अभिज्ञानं यदाभरणं तस्य दर्शनेन The sight of an ornament in token is the time-limit set for the curse. स्मरणीयमिति With the words 'Be it remembered.' The purport is—this is for keeeping your memory alive. According to this construction इति means इत्युक्त्वा ; or इति may be taken in the sense of इति कृत्वा or इति हेतोः, in which case स्मरणीयं will have to be dissolved as स्मरत्यनेनेति—A souvenir. पिनद्धं = अपि-नह् + त. Vide Kārikā :—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. देवकार्यं refers to the worship of सौभाग्यदेवता already referred to.

Page 87. पश्य तावदेनां. Priyaṁvadā describes the absent-mindedness of Śakuntalā. नौ मुखे In our mouth. Let it not escape from our mouth. नौ Genitive dual, synonymous with आवयोः. सुप्तोत्थितः. The scene begins in an early morn. A pupil who has been commanded by sage Kaṇva to announce time rises from sleep and looks up at the heavens to find out the time.

Verse 2. This verse refers to the two big luminaries of the sky, one setting and the other rising. एकत: On one side i.e., on the west. ओषधीनां पतिः The moon is said to be the deity presiding over the herbs. अस्तस्य शिखरं याति. It is believed that there is a setting mountain as well as a rising mountain—अस्तगिरि and उदयगिरि. The moon reaches the peak of the setting mountain. एकतः On another side i.e., in the east. अरुणः पुरःसरः यस्य सः अरुणपुरःसरः Whose fore-runner is Aruṇa.

Aruṇa is the charioteer of the Sun, generally identified with the rosy dawn. अर्कः आविष्कृतः The Sun appears; the Sun manifests himself. The pupil draws a lesson from the phenomenon. द्वौ अवयवौ अस्य समुदायस्येति द्वयं; an alternative form being द्वितयं. तेजसोः द्वयं तस्य. युगपत् An Indeclinable meaning simultaneously. व्यसनं च उदयश्च ताभ्यां व्यसनोदयाभ्यां By the fall and rise of the two luminaries at the same time. लोकः refers to men. आत्मनः दशायाः अन्तराणि तेषु In the fluctuations of happiness and misery in the stages of life. नियम्यते इव Seem to be taught a lesson. Vide parallel:—कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण। Megha II—46.

Verse Page 88. अन्तर्हिते etc. This verse describes the sad plight of the blue lotus at the setting of the moon. शशः अस्यास्तीति शशी The Moon whose black patch in the middle takes the form of a hare. अन्तर्हित = अन्तर्-हित = धा + त. शशिनि अन्तर्हिते सति When the moon has disappeared. सैव कुमुद्वती The self-same blue lotus which formerly gladdened my eyes. कुमुद्वती strictly means a pond full of blue lotuses. It is also applied to the blue lotus. Either meaning is applicable to the context. कुमुद्वती and कुमुदिनी are synonyms. कुमुदाः सन्त्यस्यामिति कुमुद्वती. Vide Pāṇini:—कुमुदनडवेतसेभ्यो ड्मतुप्. संस्मरणीया शोभा यस्याः सा संस्मरणीयशोभा सती. Possessed of a beauty which survives only in recollection. दृष्टिं न नन्दयति Does not delight my eyes. This idea is supported by a comprehensive analogy. अबलाजनस्य इष्टप्रवासजनितानि दुःखानि नूनं अतिमात्रसुदुःसहानि. The analogy

strengthens the picture of the moon as a lover of the blue lotus. The disappearance of the moon corresponds to a lover's going on exile, and the loss of splendour suffered by the blue lotus to the acute misery felt by a woman on the departure of her lover. शशिन् Masculine and कुमुद्वती Feminine.

पटाक्षेपेण Throwing off the curtain. This shows the hurry with which Anasūyā enters the stage. The pupil's mention of a woman's grief at the exile of her lover has reminded Anasūyā of the grief of Śakuntalā at the silence of the king. एवं नाम As the pangs of a separated woman are acute. राज्ञा शकुन्तलायां अनार्यं आचरितं The king has behaved ill towards Śakuntalā. यावत् निवेदयामि means निवेदयिष्यामि.

Page 89. प्रतिबुद्धापि किं करिष्यामि I am wise after the event. हस्तौ च पादौ च हस्तपादं. Nouns denoting the limbs of an animal when compounded take the form of a Samāhāra Dvanda whose characteristics are the singular number and the neuter gender. Vide Pāṇini:—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्. सत्या संधा यस्य, स न भवतीति असत्यसंधः refers to Duṣyanta. अथवा Perhaps it is wrong to attribute falsity to the king. The curse of Durvāsas must be the real cause. अङ्गुलौ भवं अङ्गुलीयं, तदेव अङ्गुलीयकं A ring. Pāṇini:—जिह्वामूलाङ्गुलेश्छः. विसर्जयामि I shall send the ring to rouse the memory of the king. को वा अभ्यर्थ्यते Who is to be requested?

Page 90. आपन्नं सत्वं (गर्भः) यया सा आपन्नसत्वा. A woman that has conceived. Amara:—आपन्नसत्वा

स्याद्गर्भिण्यन्तर्वत्नी च गर्भिणी. प्रस्थानस्य कौतुकं The auspicious rites to assure the safe journey of a person about to depart. सुखशयनं पृच्छतीति सुखशयनपृच्छिका One that enquires about the sound sleep of another. सौखशायनिका is a single word expressive of the same idea. लज्जावनतवदना. The bashfulness is due to the fact that her conception is known to her father.

Page 91. अग्नेः शरणं अग्निशरणं The sanctuary of fires. Amara :—शरणं गृहरक्षित्रोः. छन्दः रूपमस्याः इति छन्दोमयी Metrical. शरीरं प्रभवत्वेन अस्या अस्तीति शरीरिणी, सा न भवतीति अशरीरिणी A voice which does not proceed from a body.

Verse 4. This represents the words of the unseen voice. हे ब्रह्मन् O Brahmin. Amara :—ब्रह्मा विप्रः प्रजापतिः. दुष्यन्तेन आहितं Past passive participle of धा with आ. तेजः The seed sown by Duṣyanta. भुवः भूतये दधानां (अत एव) अग्निः गर्भे यस्यास्तां अग्निगर्भां शमीमिव तनयां अवेहि. 'The legend is that Goddess Pārvatī being one day under the influence of strong passion reposed on a trunk of this tree, whereby an intense heat was generated in the interior of the wood, which ever after broke into a sacred flame on the slightest attrition.' Monier Williams. According to a different allusion set out in Mahā-Bhārata, Anuśāsana Parva, Chapter 35, Fire bearing the energy of Śiva entered first the Aśvattha and then the Śamī tree to assuage the heat which he was feeling within himself. From then it continued to be his abode.

आश्लिष्य. An embrace is the reward for the divulging of glad news. उत्कण्ठया साधारणं परितोषं Pleasure mingled with anxiety.

Page 92. तपस्विनी A pitiable woman. Vide Amara :—तपस्वी शोच्यतापसौ. नालिकेरसमुद्गक A narrow basket made of cocoanut leaves for holding flowers etc. कालान्तरस्य क्षमा Durable; that would not wither away soon. केसरमालिका A garland of Bakula flowers. गोरोचनं Yellow orpiment; a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow. तीर्थानां मृत्तिका Earth taken from holy waters. समालम्भनं Decoration, unguent. नेपथ्ये The voice behind the scenes is uttered by Kāśyapa. शार्ङ्गरवेण मिश्राः Śārṅgarava and his associates. शकुन्तलायाः नयनाय To escort Śakuntalā.

Page 93. हस्तिनानगरगामिनः ऋषयः refers to Śārṅgarava and his company. शब्दायन्ते Make noise in response to the direction of Kaṇva. शिखामार्जिता With the braid of hair cleansed. स्वस्तिवाचनिकाभिः. स्वस्तिसंबन्धि वाचनं स्वस्तिवाचनं अस्त्यासां (प्रयोजनत्वेन)(निमित्तत्वेन वा) इति स्वस्तिवाचनिकाः = स्वस्तिवाचन + ठन् (मत्वर्थे). Vide Pāṇini :—अत इनिठनौ. It is not to be dissolved as स्वस्तिवाचने नियुक्ताः, for then the form will be सौवस्तिवाचनिकाः. देवी A crowned queen as distinct from a king's ordinary wife. वीरं प्रसूत इति वीरप्रसविनी A hero's mother.

Page 94. निषीदतं Imperative, 2nd person dual of सद् with नि to sit down. सद् changes to सीद् in all conjugational tenses.

Page 95. उपायनं Presents. इदमलंकरणं is a collective expression. मानसी सृष्टिः Creation by the mind. शकुन्तलाहेतोः. हेतु preceded by a noun denoting a specific cause modifying a predicate takes the Genitive case. Vide Pāṇini:—षष्ठी हेतुप्रयोगे. वनस्पति A tree that bears fruit without the preliminary bloom, whereas वानस्पत्य is a tree that puts forth flowers and then fruits. Amara:—वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः. Very often this distinction is not observed in practice. आहरत Imperative, 2nd person plural of हृ with आ to bring.

Verse 5. This verse enumerates the presents offered by the trees of the hermitage to be used in the decoration of Śakuntalā. केनचित्तरुणा By a certain tree. इन्दुरिव पाण्डु इन्दुपाण्डु White like the moon. मङ्गले साधु मङ्गल्यं Fit for a festive occasion. क्षौमं आविष्कृतं. केनचित् तरुणा चरणयोः उपभोगे सुलभः Commonly enjoyed by the feet of ladies. In the place of चरणोपभोगसुलभः a different reading is चरणोपभोगसुभगः. लाक्षारसः The red exudation of trees which is applied to ladies' feet. निष्ठ्यूतः Past passive participle of ष्ठिव् with नि. Vide Pāṇini:—च्छ्वोः शूडनुनासिके च. निष्ठ्यूत in literature is used in the sense of exhibited. Vide Daṇḍin:—निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम्। अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ अन्येभ्यः (तरुभ्यः) आपर्वभागं उत्थितैः Emerged out up to the wrist, adjectival to वनदेवताकरतलैः By the palms of the forest-deities. How are the palms? तेषां (तरूणां) यः किसलयोद्भेदः तत्प्रतिद्वन्द्विभिः That vie with the foliage put forth by those trees. आभरणानि दत्तानि Even the ordinary

trees acted the Kalpaka trees through the power of Kāśyapa.

Page 96. अभ्युपपत्तिः Recognition; honour; acceptance. निपुणस्य भावः नैपुणं.

Verse 6. Here begins a pathetic scene relating to the parting of Kāśyapa and his daughter. यास्यत्यद्य etc. This verse according to one school of critics represents the best stanza of the Fourth Act which in its turn is the best Act of this play. This verse is pitched in a high strain of pathos. Kāśyapa is struck with grief at the impending separation of his daughter. अद्य शकुन्तला यास्यति इति (हेतोः) हृदयं उत्कण्ठया संस्पृष्टं. कण्ठः स्तम्भितया बाष्पवृत्त्या कलुषः. Nextly, दर्शनं चिन्ताजडं. अरण्यं ओकः यस्य तस्य अरण्यौकसः मम To me who am an inhabitant of the forest. मम To a Naiṣṭhika Brahmacārin like myself. स्नेहात् ईदृशं वैक्लव्यं Such imbecility accrues due to attachment. अहो Strange. गृहिणः नवैः तनयाविश्लेषदुःखैः कथं नु पीड्यन्ते. Note the oft-quoted criticism:—काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला। तत्रापि च चतुर्थोऽङ्कस्तत्र श्लोकचतुष्टयम् ॥ तत्रापि यास्यत्यद्येति श्लोकोऽतीव मनोहरः ॥ The other three ślokas that are the gems of this Act are अस्मान्साधु etc., पातुं न प्रथमं etc. and शुश्रूषस्व गुरून् etc., all pronounced by Kāśyapa.

Page 97. परिधत्स्व Imperative, 2nd person singular of धा with परि in the Ātmanepada. आचारं प्रतिपद्यस्व Adopt the usual mode of offering respects. सव्रीडं The bashfulness is due to the fact that she is going to join her husband.

Verse 7. Yayāti was a king of the lunar race, and the line of his ancestry is as follows :—Soma, Budha, Purūravas, Āyus, Nahuṣa and Yayāti. Of the several wives of Yayāti the two most renowned were Devayāni, daughter of Śukra and Śarmiṣṭhā, daughter of the Asura king Vṛṣaparvan. Śarmiṣṭhā was the most favoured wife of Yayāti. Of Devayāni were born two sons Yadu and Turvasu, and of Śarmiṣṭhā three sons Drahyu, Anu and Puru. About the great filial piety of Puru see notes on verse 11 of the First Act. Puru and Pūru are freely used as interchangeable names for the same king. Just as Śarmiṣṭhā got the son Puru, you too shall get a son who will be a Samrāṭ like Puru. सम्राट् is the paramount overlord of several other kings and the sole supreme sovereign of the Earth, and he generally performs the Rājasūya sacrifice to assert his sovereignty. Vide Amara :—येनेष्टं राजसूयेन मण्डलस्येश्वरश्च यः। शास्ति यश्चाज्ञया राज्ञः स सम्राट्॥ The simile is apt inasmuch as both Śarmiṣṭhā and Śakuntalā were married under the Gāndharva form as a result of spontaneous love and both had senior co-wives. For further details about Yayāti and Śarmiṣṭhā see Mahā Bhārata, Ādi Parva, 75 and 78 to 87. सम्राट् The final nasal of the Upasarga सं does not change into an Anusvāra when followed by राज् ending in क्विप्. Pāṇini :—मो राजि समः क्वौ.

वरः खल्वेषः. The distinction between a boon and a blessing is that the former assures a happening while the latter is only a wish. The adjective सद्योहुतान् ensures the presence of the deity sought to be propitiated. अग्नीन्. Under the law of the ritual the sacramental fires are threefold—दक्षिणाग्नि, आहवनीय and गार्हपत्य. प्रदक्षिणीकृ refers to the respectful walking round a revered person, idol or object so as to have the object in the centre always on one's right. Such circumambulations seem to have been in common practice on the eve of any journey. Cf :—प्रदक्षिणीकृत्य हुतं हुताशं Raghu II-71.

Page 98. ऋचः छन्दः ऋक्छन्दः. ऋक् A Vedic hymn. छन्दस् A metre. ऋक्छन्दसाशास्ते The meaning of this stage-direction is that the Actor playing the role of Kāśyapa is to pronounce the succeeding stanza in a tone characteristic of Vedic hymns. In some editions this stage-direction is actually omitted.

Verse 8. In this stanza the second and fourth feet correspond to the शालिनी metre. Definition :— मात्तौ गौ चेच्छालिनी वेदलोकैः. The first and third feet are in the Vedic metre known as वातोर्मि except in regard to the first syllable which is short. Monier Williams remarks—" Kālidāsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vedic rhythm, in which greater liberty was allowed. Thus he produced a

verse too irregular to come under any of the later metres; but rather too regular for a Vedic hymn."

वेदिं परितः On all sides of the sacrificial altar. परितः an Indeclinable meaning 'round' governs a noun in the Accusative case. Vide Vārtika:—अभितःपरितः-समयानिकषाहाप्रतियोगेऽपि. क्लृप्तानि धिष्ण्यानि येषां ते adjectival to वह्नयः. There are four more adjectives qualifying वह्नयः. समिद्वन्तः. प्रान्तेषु संस्तीर्णाः दर्भाः येषां ते. हव्य means ghee and other materials offered in the fire. हव्यानां गन्धैः दुरितं अपघ्नन्तः The purifying quality of the smell of sacrificial offerings thrown in the fire is a common idea. Cf:—त्रेताग्निधूमाग्रमनिन्द्यकीर्तेस्तस्येदमाक्रान्तविमानमार्गम् । घ्रात्वा हविर्गन्धि रजोविमुक्तः समश्नुते मे लघिमानमात्मा ॥ Raghu XIII—37. वितानस्य इमे वैतानाः Relating to a Yajña. वह्नयः त्वां पालयन्तु. The commentator Śatāvadhānam says that according to one school of critics this whole stanza is an interpolation.

प्रतिष्ठस्व. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. सदृष्टिक्षेपं The casting of the glance is for finding out where are the escort of Śakuntalā. इमे स्मः The idea is—We are ready.

Verse 9. This stanza gives a feeling description of the tender affection entertained by Śakuntalā towards the trees of the penance-grove. पीतं means पानं. भावे क्तः. न विद्यते पीतं येषां ते अपीताः. युष्मासु अपीतेषु सत्सु प्रथमं जलं पातुं या न व्यवस्यति This and the next two adjectival clauses correlate to सा in the fourth foot of the verse.

प्रियं मण्डनं यस्याः सा प्रियमण्डना अपि या भवतां स्नेहेन पल्लवं नादत्ते. आदौ भवः आद्यः तस्मिन् वः कुसुमप्रसूतिसमये यस्याः उत्सवः भवति सेयं शकुन्तला पतिगृहं याति. सर्वैरनुज्ञायतां. Change the voice. सर्वे अनुजानन्तु.

Page 99. A cry of the cuckoo is interpreted by Kāśyapa as a communication of the approval made by the trees of the forest. अनुमतं गमनं यस्याः सा One whose departure is approved. वनवासबन्धुभिः. Cf:—यत्र द्रुमा अपि मृगा अपि बन्धवो मे Uttararāmacarita III—8. यथा has the significance of यतः. परभृतविरुतं ईदृशं कलं Such a gentle sweet cry of cuckoos. As to why Kokils are called परभृत्s, see V—22 later on. एभिः (तरुभिः) प्रतिवचनीकृतं Was tendered as a reply; was communicated in response to my prayer.

आकाशे The utterance from the sky is supposed to be the voice of the sylvan deities.

Verse 11. अस्याः पन्थाः भूयात् This is their blessing of a happy journey for Śakuntalā. May her path be. How? The answer is given by means of five predicative adjectives. (1) कमलिनीभिः हरितानि तैः सरोभिः By means of tanks green with lotus-plants. रम्याणि अन्तराणि यस्य सः रम्यान्तरः Charming at intervals. Of course it cannot be that the lotus-tanks will suddenly come into being on the way by which Śakuntalā is to travel. They are already there. The wish in the context is merely that they may afford pleasant halts to her on the way. (2) छायाप्रधानाः द्रुमाः छायाद्रुमाः, तैः नियमितः अर्कस्य मयूखानां तापः यस्मिन् सः As Śakuntalā makes her journey, let the shady trees on the way afford

cool shade to her against the advancing Sun. (3) कुशे (जले) शेत इति कुशेशयं. कुशेशयानां रजोभिः मृदुः रेणुः यस्मिन् सः The pollen of lotuses wafted by the breeze will itself serve as the soft dust of the road to avoid pain to Śakuntalā's feet. (4) शान्तः अनुकूलश्च पवनः यस्मिन् सः Let the breeze blow gently and favourably. (5) शिवः Happy. The last adjective summarises the features described in the four former adjectives and comprises other desirable features as well in a general way. Some annotators take pains to bring the five adjectives in two different groups taking the one to refer to accomplished facts and the other to facts wished for. In other words some adjectives are taken as उद्देश्यविशेषण and the others as विधेय. Even on that point some are inclined to think that only the first two present the accomplished features of the subject, the other three being predicative; whereas others view the first three as being accomplished and the last two as predicative. In fact any such distinction is out of place. What is pleasing to one will be displeasing to another. The wish here relates to the operation of the several natural phenomena referred to in the respective adjectives on the psychology of Śakuntalā when she is actually on the journey.

Page 100. ज्ञातिजनवत् स्निग्धाभिः. प्रणम भगवतीभ्यः The Dative though irregular can be justified on the model of स्वयंभुवे नमस्कृत्य ब्रह्मणेऽमिततेजसे. भगवतीः प्रसादयितुं ताः प्रणम.

Verse 12. Even the fauna and flora of the forest were overtaken by the misery of their impending separation from Śakuntalā. मृगाः उद्गलितदर्भकवलाः, मयूराः परित्यक्तनर्तनाः, लताः अपसृतपाण्डुपत्राः सत्यः अश्रूणि मुञ्चन्तीव. Compare parallel :—नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः । तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥ Raghu XIV—69.

लतारूपां भगिनीं लताभगिनीं The mention of लता in Priyaṁvadā's statement reminds Śakuntalā of the Vanamālā creeper named वनज्योत्स्ना for whom she entertains a sisterly affection. समाने उदरे शयिता सोदर्या, तस्याः स्नेहः तं or सोदर्यायां स्नेहः तं सोदर्यास्नेहं. Vide Pāṇini :—सोदराद्यः. This is better than the reading सोदर्यस्नेहं printed in the text. Of course it is possible to support this reading too with some amount of grammatical ingenuity. दक्षिणेन To the right, an Indeclinable ending in एनप्.

Page 101. शाखा एव बाहाः ताभिः शाखाबाहाभिः. बाहा and बाहु are synonyms.

Verse 13. संकल्पितं. The words of the verse will perhaps warrant the inference that Duṣyanta was the bridegroom whom the father had in mind for Śakuntalā. But it would be reasonable to assume that Kāśyapa's intention was to give his daughter in marriage to a worthy husband, not necessarily to Duṣyanta.

हस्ते निक्षेपः हस्तनिक्षेपः An entrustment of a thing into the hands of another ; a thing so entrusted. अयं जनः By this phrase the two friends of Śakuntalā refer to

themselves. जनः is a collective noun. अलं रुदित्वा. A root placed in juxtaposition with the particle अलं or खलु in the sense of negation takes the suffix त्वा (क्त्वा) optionally. Pāṇini:—अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा. क्त्वा being a कित् will prevent the Guṇa substitution of the final vowel or the penultimate short of a preceding root. But where it takes the augment इट् the Guṇa referred to above takes place under Pāṇini:—न क्त्वा सेट्. But रुद् and a few other roots preceding त्वा are specifically exempted from this rule. Pāṇini:—रुदविदमुषग्रहिस्वपिप्रच्छः संश्च. As such no Guṇa takes place and we get the form रुदित्वा. भवतीभ्यामेव Far from exhibiting weakness, you two are the persons to cheer her up.

Page 102. न विद्यते अघं यस्य सः अनघः प्रसवः यस्याः अनघ-प्रसवा An idomatic expression denoting one that passes through a safe delivery.

Verse 14. This refers to a deer clinging to Śakuntalā so as to impede her gait. कुशानां सूचयः, तैः विद्धे Pricked by the tips of grass. यस्य मुखे. व्रणविरोपणं Healing the wound. इङ्गुदीनां तैलं The oil of Iṅgudī trees has got the effect of healing wounds. त्वया न्यषिच्यत. श्यामाकानां मुष्टिभिः परिवर्धितः, अनुकम्पितः सः श्यामाकमुष्टिपरि-वर्धितकः The commiserated one that was brought up by you with morsels of Śyāmāka grain. कृतकः पुत्रः पुत्रकृतकः, the sequence of the component parts of the compound being reversed on the model of मयूरव्यंसक.

सोऽयं मृगः ते पदवीं न जहाति Present tense of हा to abandon, 3rd conjugation Parasmaipada.

Page 103. उत्पक्ष्मणोः etc. Kāśyapa advises Śakuntalā to stop her flow of tears. उद्गतानि पक्ष्माणि ययोस्तयोः उत्पक्ष्मणोः नयनयोः Śakuntalā's eyelashes were upturned. This shows the avidity with which she gazes at the deer. उपरुद्धा वृत्तिः येन तं उपरुद्धवृत्तिं It impedes the range of your eyes. The word वृत्ति which is the latter member of the compound relates directly to नयनयोः which is outside the compound. The rule is that all members of a compound or at any rate the latter members of it should be self-sufficient in order to ensure सामर्थ्य or coherence which is the basic foundation of a compound. But deviations from a strict conformity with this rule are permissible sometimes on the maxim—सापेक्षत्वेऽपि गमकत्वात्समासः. Though the latter member of a compound has an expectancy for an extraneous word such member is assumed to denote its own idea in its bearing on the extraneous word and as such is presumed to denote a finite idea by itself. In effect नयनयोः उपरुद्धवृत्तिं means उपरुद्धनयनवृत्तिं. बाष्पं कुरु Make your tears. How? विहतः अनुबन्धः यस्य तं विहतानुबन्धं Stripped of their continuity. Of course the tears that have already gathered are bound to fall down, but give no room for fresh tears to gather. Why? नताश्च उन्नताश्च भूमिभागाः, अलक्षिताः नतोन्नतभूमिभागाः यस्मिन् तादृशे अस्मिन् मार्गे In this path in which the dips and heights are unnoticed as a result of tears. ते पदानि

Your footsteps. विषमीभवन्ति खलु Stumble. खलु shows that this is the reason.

भगवन् The usual term by which sages are addressed. आ उदकान्तात् These are two separate words. Or ओदकान्तात् may be taken as a single word constituting an Avyayībhāva compound under Pāṇini :–नाव्ययीभावादतोऽन्त्वपञ्चम्याः. Up to any stretch of water like a tank, lake etc. स्निग्धो जनः A friend or relation. अनुगन्तव्यः. Kāṭayavema quotes a Smṛti to this effect—ओदकान्तात्प्रियः पान्थमनुव्रजेत्. इति श्रूयते It is so laid down in scriptures. संविश्य is a misprint for संदिश्य After leaving your message. क्षीरप्रधानो वृक्षः क्षीरवृक्षः A tree yielding exudations. It refers to four species of trees :—चतुर्णां क्षीरवृक्षाणां न्यग्रोधोदुम्बराश्वत्थमधूकानां. Here it refers to a banyan tree. प्रशस्तं युक्तं युक्तरूपं Well fitting. प्रशंसायां रूपप्.

Page 104. सहचरम् अपश्यन्ती The she-cakravāka fails to notice her mate as he is intercepted by a lotus-leaf. Though the interception is slight the grief of separation is acute. This foreshadows the total forgetting of Śakuntalā by Duṣyanta due to the curse of Durvāsas resulting in the repudiation scene of the Fifth Act. दुष्करं खल्वहं करोमि. Cf. Rāmāyaṇa :— दुष्करं कृतवान् रामो हीनो यदनया प्रभुः। धारयत्यात्मनो देहं न शोकेनावसीदति ॥ (Sundara Kāṇḍa XV—53).

Verse 16. एषाऽपि This female ruddy goose. प्रियेण विना In the absence of her lover. विषादेन दीर्घतरां रजनीं गमयति Though the night is prolonged by grief he spends it

somehow. As to Cakravāka couples living separate at night see notes at page 201. आशाबन्धः (जनं) गुर्वपि विरहदुःखं साहयति causal of सह् to endure. Cf. आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि. Megha I—10.

इति = वक्ष्यमाणप्रकारेण. स राजा. तच्छब्दः बुद्धिस्थपरामर्शकः.

Verse 17. **अस्मान् साधु** etc. This stanza is the third of the gems of poetry in the Fourth Act. Some hold that this is the best of all the four. This represents the message sent by Kaṇva to Duṣyanta. संयमः धनं येषां तान् **संयमधनान्** अस्मान् साधु विचिन्त्य After fully considering that we are persons whose wealth is penance. Two currents of thought are noticeable throughout this verse, one of appeal, the other of admonition. In a tone of appeal Kaṇva states—We are rich in penance, but poor in riches. Any valuable presents that will befit a royal bridegroom cannot be expected of us. Nevertheless our treasure being much superior to all worldly riches, you can expect the benefit of our penance which will accrue to yourself. So in the absence of any dowry of material value you can pay due regard to Śakuntalā. By way of admonition:—Note, we are all-powerful through our penance and can damn you if you misbehave. The plural in अस्मान् refers to Kaṇva and all other elderly sages standing in loco parentis to Śakuntalā, or to Kaṇva himself singly in order to impress the power of penance. विचिन्त्य governs two other objects besides अस्मान्. The next point for consideration is set out

thus:—उच्चैः कुलं चात्मनः Consider your own lofty heredity. उच्चैस् An Indeclinable used adjectivally to कुलं. You are born of an illustrious family. So we expect you to conduct yourself as befits a scion of a noble family. On the side of admonition the statement implies—As you belong to a high family the greater will be your degradation in the event of a lapse. The higher a man's status the greater the pitfalls. The next thing to be considered is set out thus:—त्वयि अस्याः स्नेहप्रवृत्तिं Her feeling of love towards you—a love spontaneous and divine. तां brings out the eminence of स्नेहप्रवृत्ति A love so reputed for its sincerity and all other good virtues. प्रसिद्धपरामर्शी तच्छब्दः. Further कथमपि अबान्धवकृतां Not in any way brought about by kinsmen. So loving a wife must be dearly looked after by you. On the side of admonition the implication is—No kinsman opened the topic of marriage. In fact I, her parent, was far away from home when by your mutual consent you took the hand of Śakuntalā. The whole responsibility is yours, and it is your duty to discharge it in the most scrupulous manner. Having directed a consideration of all these three things, Kaṇva states his request in the third foot. दारेषु (मध्ये) सामान्या प्रतिपत्तिः पूर्वं यस्मिन् कर्मणि तत्तथा By offering an equal treatment among your wives. Kāṭayavema gives a special interpretation. सामान्यप्रतिपत्ति or the usual treatment comes first and then विशेषप्रतिपत्ति or an exceptional treatment. So सामान्यप्रतिपत्तिपूर्वक refers to

the latter. The idea is—She must be given a preferential treatment. Some scholars split up the first मा as a separate word from the rest; then we get मान्यप्रतिपत्तिपूर्वकं By offering an honourable treatment. त्वया द्रष्टव्या Kanva appeals to the king to place his daughter on an equal footing with other wives or on a superior footing as indicated above notwithstanding the lack of affluence in her parental home. The admonitory construction is easy to follow. In the fourth foot Kaṇva states—'The rest lies in the hands of Providence.' अतः परं The rest. भाग्ये आयत्तं Depends on good luck. 'Of whom' is not stated explicitly; apparently of both the bride and the bridegroom. Or भाग्यं merely means Fate. Amara:—दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः. तत् वधूबन्धुभिः न वाच्यं खलु. Anything more need not be said by a bride's relations whether by way of appeal or by way of admonition. Or anything more should not be stated by a bride's relations. What all they can ask for is a proper treatment for the bride. Certainly it is not for them to ask for any shower of special favours which a husband might be prepared to make of his own accord.

Page 105. लोकं जानन्तीति लोकज्ञाः Knowers of the world.

Verse 18. This is considered by some as the fourth best stanza of this Act. In this verse Kaṇva counsels his daughter about the way in which she should behave towards the several persons in her

new association. गुरून् शुश्रूषस्व. The root श्रु when followed by the desiderative suffix सन् takes the Ātmanepada terminations. Pāṇini :—ज्ञाश्रुस्मृदृशां सनः. शुश्रूष lit., to wish to hear; to serve. समानः पतिः यासां ताः सपत्न्यः. The suffixes नुक् and ङीप् are added in the feminine gender under Pāṇini :—नित्यं सपत्न्यादिषु. सपत्नीजने Towards your co-wives. प्रियसखीवृत्तिं कुरु Treat them like dear friends; don't be envious. विप्रकृतापि Though served ill. रोषणतया भर्तुः प्रतीपं मा स्म गमः Do not turn adverse towards your husband. In juxtaposition with मा (माङ्) a root takes the Aorist terminations in the significance of any tense or mood (सर्वलकारापवादः) and the terminations of the Imperfect or Aorist tense optionally if further juxtaposed with the particle स्म. Vide Pāṇini :—माङि लुङ् and स्मोत्तरे लङ् च. Further the initial augment अ of the root characteristic of the Aorist and Imperfect tenses drops in such cases. परिजने भूयिष्ठं दक्षिणा भव. दक्षिण Obliging, accommodating. भाग्येषु अनुत्सेकिनी भव. उत्सेकः Pride. एवं By following the conduct counselled in the first three feet of the verse. युवतयः गृहिणीपदं यान्ति Thus do young women rise to eminence as housewives. वामाः Women who are the opposite of these or who are perverse by nature. कुलस्य आधयः Are the bane of their families. Amara :—पुंस्याधिर्मानसी व्यथा.

Page 106. एतत् परिमाणं अस्य एतावान्. प्रियंवदामिश्रे सख्यौ means Priyaṁvadā and Anasūyā.

Page 107. Kaṇva consoles Śakuntalā by saying that she will forget the grief of separation in the midst of new environments. प्रशस्तः अभिजनः अस्यास्तीति अभिजनवान् तादृशस्य भर्तुः श्लाघ्ये गृहिणीपदे स्थिता सती. विभवेन गुरुभिः Weighty by reason of the stakes involved. तस्य कृत्यैः प्रतिक्षणं आकुला च सती You will be too busy with the affairs of the royal household. अचिरात् पावनं तनयं प्रसूय च And after giving birth to a holy son ere long. प्राची अर्कमिव Like the eastern quarter giving rise to the Sun. हे वत्से मम विरहजां शुचं त्वं न गणयिष्यसि You will forget the grief due to my separation. Some critics hold that this verse is one of the four gems in the Fourth Act. In that case one of the four already mentioned will have to be dethroned. Perhaps they would have this in the place of शुश्रूषस्व etc.

यदिच्छामि ते तदस्तु ; not यदिच्छसि, because a parent's wish will be more beneficial than the child's own immature wish. The parents' aim will be the maximum long-standing benefit for the child whereas the child will only wish for what is pleasing on the occasion. द्वे अपि. Note the absence of Sandhi due to Pāṇini :—ईदूदेद्द्विवचनं प्रगृह्यम्. प्रत्यभिज्ञाने मन्थरः Slow in recognition. अतिस्नेहः पापशङ्की This is an oft-quoted proverb. अतिशयितः स्नेहः **अतिस्नेहः** Deep attachment. पापं शङ्कितुं शीलमस्येति पापशङ्की Is prone to suspect evil. Fond persons generally entertain misgivings about their dear ones.

Page 108. युगस्य अन्तरं **युगान्तरं** The space occupied by a Yuga. युग is generally the shaft of a yoke. As

a measure of distance it denotes 4 cubits—हस्तचतुष्टयं. The Sun having ascended four cubits is only a rough estimate by the eye. Or युग in effect refers to the fourth division of the sky since there are four Yugas as applied to time. If we adopt this meaning the dissolution may be made out as अन्यो युगः युगान्तरं. आरूढः = आ-रुह् + त.

Verse 20. According to Kale this is the last of the best four ślokas of this Act. चत्वारः अन्ताः यस्याः सा चतुरन्ता च सा मही च, तस्याः सपत्नी चिराय भूत्वा. चतुरन्त Bounded by the four seas. The word चतुर् itself suggests the idea of seas. विशेषणेनैव विशेष्यप्रतिपत्तिः. Or bounded by the four quarters. In any case the reference is to the whole Earth. Since the Earth is generally treated as a king's wife, a queen is the co-wife of the Earth. प्रतिगतः रथं प्रतिरथः One who opposes a warrior's chariot; a rival. न विद्यते प्रतिरथः यस्य अप्रतिरथः One who has no rival among chariot-warriors. दुष्यन्तस्यापत्यं पुमान् दौष्यन्तिः. निवेश्य Having settled in marriage or married life. Vide Bhāguri quoted by Kāṭayavema:—निवेशः स्याद्विवाहे च वेशने सदनेऽपि च. तस्मिन् अर्पितः कुटुम्बभरः येन तेन तदर्पितकुटुम्बभरेण भर्त्रा सार्धं शान्ते अस्मिन् आश्रमे पुनः पदं करिष्यसि.

परिहीयते—a कर्मकर्तरिप्रयोग of धा with परि to dwindle. अथवा etc. is addressed to Kāśyapa. A stage-direction to this effect is desirable, especially when there is no Vocative. उपरुध्यते Passive of रुध् with उप.

Page 109. मम कृते For my sake. उत्कण्ठा संजाता अस्येति उत्कण्ठितं Afflicted with anxiety.

Verse 21. वत्से त्वया. पूर्वं रचितः रचितपूर्वः तं That used to be formerly offered by you, adjectival to नीवारबलिं. उटजस्य द्वारे विरूढं The handfuls of wild corn thrown near the threshold of the cottage by way of oblations to the gods, Pitṛs, animals and birds and living beings, that remained scattered after consumption by animals and birds have taken root in the earth and have sprouted up again. नीवारबलिं विलोकयतः मम शोकः कथं नु शमं एष्यति 2nd Future of इ to go. The growth of corns so near the cottage sprung from the remnant of oblations is bound to remind me of you frequently and rouse the grief of separation.

शिवास्ते पन्थानः सन्तु is the usual offer of good wishes when parting company. सहयायिनः refers to Śārṅgarava and others. वनराज्या By the woods. अनुगच्छतं Imperative, 2nd person dual of गम् with अनु to follow. एवं द्रष्टुं शीलमस्या इति एवंदर्शिनी Prone to see thus. स्नेहप्रवृत्तिरेवंदर्शिनी an instance of what is known as Transferred epithet in English. The vision of a loving person is attributed to love itself. स्वास्थ्यं Relief.

Page 110. कन्या हि परकीय एव अर्थः. परिग्रहीतृ an acceptor; a husband. परिग्रहीतुः Genitive. तामद्य संप्रेष्य (स्थितस्य) मम अयं अन्तरात्मा प्रकामं विशदो जातः. विशदः Tranquil. Like what? प्रत्यर्पितः न्यासः येन सः इव As one would get relief on handing back the charge committed to him by another.

The End of the Fourth Act.

The Fifth Act.

Page 111. The scene of action which has been laid in the penance-grove in the last four Acts now shifts to the Royal palace, and it continues there throughout the Fifth and Sixth Acts. At the end of the last Act Śakuntalā has started on her journey. The actual journey is not stage-worthy under the rule दूराध्वानं etc. What is now to be presented is only the arrival of Śakuntalā and party at the palace, and preparatory to the same the King and Vidūṣaka are first introduced as seated conversing with each other.

आसनस्थः This certainly applies to Vidūṣaka too. कर्णं दत्वा Lending the ear. संगीतशालान्तरे. It can be gathered that music-halls were attached to royal homes in ancient India reserved for the entertainment of the royal ladies. अवधानं. Attention is needed to hear it. So it must be the gentle voice of a lady. देहि Imperative, 2nd person singular of दा. कलः Sweet and indistinct. Amara :—ध्वनौ तु मधुरास्फुटे । कलः. कला चासौ विशुद्धा च तस्याः कलविशुद्धायाः. विशुद्ध Faultless. विशुद्धा is a technical variety of गीतिs which are said to be fivefold. But the proper view will be to construe विशुद्ध as faultless; free from faults such as these—शङ्कितं भीतमुत्कृष्टमव्यक्तमनुनासिकं. स्वरसंयोगः The permutation and combination of the notes. इव indicates an inference. श्रूयते Is heard. तत्रभवती This term of respect

is used on account of her association with the king. हंसपदिका is one of the king's consorts. She is mentioned in this single connection in the whole of the play. She never enters the stage. She sings behind the screen, and the voice is heard by the king and Vidūṣaka on the stage. She is introduced solely for the purpose of singing a song which faintly rouses the king's reminiscences of a forgotten love, and it suggests in particular the forgetfulness of the king about Śakuntalā caused by the curse of sage Durvāsas. वर्णपरिचय A practice on the notes of a musical song. आकाशे गीयते The song is heard to proceed from the sky; strictly speaking, from somewhere behind the curtain. This is distinct from the technical variety of आकाशभाषित in which there is a pretence of a query and an answer with the words किं ब्रवीषि and so on.

Verse 1. This verse is allegorically addressed to a bee. हे मधुकर O bee. अभिनवं मधु, तस्मिन् लोलुपः सन् Fond of tasting a new kind of honey. चूतमञ्जरीं तथा परिचुम्ब्य Having sipped the mango blossom so fondly. The idea is that you tasted the juice of the mango flower in eagerness for a different kind of honey. You tasted it for mere curiosity, not out of a sincere liking, for you have now gone back to your usual lotus. कमलमेव वसतिः (कमले वसतिर्वा), कमलवसतिरेव कमलवसतिमात्रं, तस्मिन् निर्वृतः Indulging but in your lotus-residence. एनां refers to चूतमञ्जरीं. कथं विस्मृतोऽसि. विस्मृतः used in the sense of विस्मृतवान्. In Prākṛt the differentiations of suffixes

are not strictly observed. This stanza is a rebuke by the king's Bhoginī Haṁsapadikā for his fickleness in love towards her, now that he has reverted to his former love for the queen. This verse suggests to the mind's eye of the reader the picture of the king' who has grown totally oblivious of his love for Śakuntalā and confines his attentions to the ladies of his palace. कथं suggests that the change is inconceivable.

Page 112. अहो is an Interjection of joy. रागं परिवाहयतीति रागपरिवाहिणी. अक्षरार्थ The sense of the song as distinct from its melody. स्मितं कृत्वा The king begins to explain the implication of the song. अयं जनः means myself. सकृत् कृतः प्रणयः येन कृतप्रणयः. Or अयं जनः may be taken to refer to Haṁsapadikā, in which case कृतप्रणयः should be dissolved as कृतः प्रणयः यस्मिन्. She was once fondled, but not cared for later. तत् Therefore. अस्याः to be taken along with मदुपालम्भं. देवीं वसुमतीं अन्तरेण On account of my attitude towards queen Vasumatī to whom I have restored my affections. मदुपालम्भं A taunt of me. अवगतः The suffix त is used in the Active significance, for the roots that are गत्यर्थ and ज्ञानार्थ are interchangeable. Vide Pāṇini :—गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च. Or अवगतः is used in the sense of अवगमितः on the principle that roots sometimes signify their causal. अन्तर्भावितणिच्कप्रयोगः. उच्यतां Passive Imperative of ब्रू. निपुणमुपालब्धोऽस्मि I have been cleverly rebuked by a covert reference to a disloyal bee.

यद्भवानाज्ञापयति I have to obey your orders, however much I fear that I may become the target of Haṁsapadikā's anger. तया गृहीतस्य Vidūṣaka imagines that he will be seized and kept in confinement as a reward for the service done to the king. परकीयैर्हस्तैः If she at least seizes me with her own hand, it will be some consolation. She will not even give me that joy. She will effect my seizure by the hands of others. शिखण्डके They will seize me in the tuft for man-handling me. Then who will come to save me? नास्ति मे मोक्षः No help. An analogy is furnished for the situation. अप्सरसा शिखण्डके गृहीतस्य वीतरागस्येव Suppose an Apsaras or celestial damsel takes hold of a man averse to worldly pleasures and steeped in renunciation. How much would he struggle to get out of her hold? Or वीतराग need not be taken in the general sense of a Jñānin. It may refer simply to a man who dislikes her. All the North Indian readings add ताड्यमानस्य after शिखण्डके. All the South Indian readings properly omit the word, for the idea can be had by implication. गच्छ You had better go, notwithstanding your fears. The king knows that Vidūṣaka's fears are supposititious. He is confident that his Vidūṣaka can deal with the situation. नगरे भवः नागरिकः तस्य वृत्त्या In the method characteristic of a citizen. The idea is that a citizen is highly polished in manners and speech and can win the hearts of ladies by his politeness. एनां संज्ञापय Inform her. Of course the

manner of approach is known to you. नागरिक is largely used in the science of erotics to denote a person who is an adept in winning the hearts of ladies.

Page 113. का गतिः Willy nilly, I have to go. निष्क्रान्तः Vidūṣaka walks out apparently to pacify Haṁsapadikā. किं नु खलु The king feels that somehow his latent feelings have been stirred up on hearing the song. गीतार्थं आकर्ण्य On hearing the song and noting its meaning. इष्टजनविरहात् ऋतेऽपि Though I do not undergo separation from any dearly loved person. ऋते, an Indeclinable meaning 'without' governs a noun in the Ablative case. बलवत् Violently. उत्कण्ठितोऽस्मि I am affected by anxiety. All this, it can be easily seen, refers to his love for Śakuntalā which is entirely forgotten. अथवा shows that his anxiety is not a surprise.

Verse 2. Duṣyanta ascribes the vague longing that has overtaken him to some subtle reminiscence impressed on his mind from a previous birth. This stanza brings out the firm conviction of the poet in the theory of the transmigration of the soul with all its attendant latent impressions. रम्याणि. The noun रूपाणि understood. वीक्ष्य While enjoying the sight of pleasant objects. मधुरान् शब्दान् निशम्य च And after hearing sweet sounds. सुखितोऽपि जन्तुः A person who is in the enjoyment of happiness. पर्युत्सुकः भवतीति यत् That he becomes possessed of a vague craving as though unsatisfied.

It is natural for men deprived of the pleasures of the company of their sweethearts to be overpowered with a zeal to enjoy happiness. If a man who is in the enjoyment of all possible comforts entertains a vague craving as if it were unsatisfied, there must be some strong reason for it. The reason is set out in the second half of the verse. तत् Therefore. The idea is—'Therefore the inference is.' भावे स्थिराणि Firmly seated in the heart in the form of subtle impressions. जननान्तरसौहृदानि The affinities of a different birth. स्मरति नूनं Indeed he recollects. अबोधपूर्वं Unconsciously. बोधः पूर्वः यस्मिन् कर्मणि तत्तथा बोधपूर्वं, न बोधपूर्वं अबोधपूर्वं Without his own knowing it; unwittingly; involuntarily. चेतसा By the mind. Of course every recollection is caused by the mind. What is the purpose of saying—'By the mind'? The idea is that there is an absolute lack of external agencies or circumstances that would contribute to the recollection. The affinities of a past birth leave a permanent impress upon the soul with the result that they continue in a latent form in the succeeding birth. This latent impression is called वासना, भावना or संस्कार. In the place of पर्युत्सुको भवति there is a reading पर्युत्सुकीभवति. But the poet is not likely to have used a compound which could be avoided. अन्यत् जननं जननान्तरं A compound of the मयूरव्यंसक type. सौहृदं The derivation presents some difficulty. If सुहृदो भावः be intended the form will be सौहार्दं by reason of उभयपदवृद्धि

laid down by Pāṇini:—हृद्भगसिन्ध्वन्ते पूर्वपदस्य च. Hence Vāmana in his Kāvyālaṁkāra dissolves it as सुहृदयस्य भावः by the addition of अण् and the substitution of हृद् for हृदय. युवादित्वादण्. ततः 'हृदयस्य हृल्लेखयदण्लासेषु' इति हृद्भावः. आदिवृद्धि comes as usual. Vide Vāmana:—सौहृदर्दौहृद-शब्दावपि हृद्भावात् (V-2-83). By way of parallel to this śloka Prof. A. B. Gajendragadkar cites the following extract from Charles Dickens's Oliver Twist—

'Thus a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower, or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life; which vanish like a breath; which some brief memory of a happier existence long gone by would seem to have awakened; which no voluntary exertion of mind can recall.'

This extract looks as though it were a paraphrase of the present verse. Prof. Gajendragadkar deserves all praise for finding out this apt parallel from a foreign literature.

कञ्चुकी A Kañcukin has been defined thus:—
अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते॥
A Kañcukin is an old man in charge of the harem, clever, experienced and faithful, generally a Brahmin. कञ्चुकी so-called, perhaps because of the कञ्चुक—a long thin robe that he used to wear. Amara:—सौविदल्लाः कञ्चुकिनः.

Verse 3. The Kañcukin enters giving vent to his feelings of despondency at the infirmities of old age as is usual with several other chamberlains of other dramas. Cf:—अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्खलितानि रक्षन् । जरातुरः संप्रति दण्डनीत्या सर्वं नृपस्यानुकरोमि वृत्तम् ॥ Nāgānanda IV—1. नोच्चैः सत्यपि चक्षुषीक्षितमलं श्रुत्वापि नाकर्णितं शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता । सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धतं सेवास्वीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ Veṇīsaṁhāra II—1. In Mālavikāgnimitra the Chamberlain enters without disparaging his old age. आचारः A sign of office. इति For that reason. अवहितेन मया I had to studiously carry a cane-stick in my younger days as an insignia of my office as a superintendent of the harem. या वेत्रयष्टिः गृहीता Of course the cane-staff marking his office, it may be presumed, was provided with a silver cap and circular sheet bearing ornamental designs worthy of use at a royal household. राज्ञः अवरोधगृहेषु. अवरोध means a harem as also the inmates of a harem. अवरुध्यत इति अवरोधः Royal ladies were under restrictions. The proverb may be recalled असूर्यंपश्या राजदाराः. As applied to the ladies' court अवरोध may be derived as अवरुध्यन्ते स्त्रियः अस्मिन्निति. गृह is generally used in the masculine plural. Amara:—गृहाः पुंसि च भूम्न्येव. It is for that reason गृहेषु is employed. Of course there is also गृहं in the neuter singular. सैव That self-same cane-staff. बहुतिथे काले गते सति. बहूनां पूरणः बहुतिथः. Pāṇini:—तस्य पूरणे डट् and बहुपूगगणसङ्घस्य तिथुक्. प्रस्थाने विक्लबा गतिः यस्य तस्य मम, अवलम्बनाय इयं अवलम्बनार्था जाता.

Page 114. कामं No doubt; even though. धर्मकार्यं Attending to the administration of justice. The idea is—The advent of sages sent by Kāśyapa is presumed to be for getting some redress from the king, and as such it deserves priority of attention. अतिपातयितुं न योग्यं अनतिपात्यं Unfit to be delayed. तथापि etc. states the reason why the chamberlain is reluctant to communicate the matter at once to the king. धर्मस्य आसनं धर्मासनं. The reason for his reluctance is that the king has just now risen from his judicial seat. उपरोधं कर्तुं शीलमस्य उपरोधकारि The arrival of Kaṇva's disciples is calculated to cause disturbance at a time when he needs rest most. अथवा This shows his reason for deciding to apprise the king of the arrival of sages notwithstanding his own reluctance. न विद्यते विश्रमः यस्य सः अविश्रमः Giving no rest. लोकस्य तन्त्रं, तस्य अधिकारः The office of superintending the affairs of the world.

Verse 4. The chamberlain likens the king in his ceaseless toil to the Sun, the wind and Ādiśeṣa who bears the Earth. भानुः. सकृत् Once. युक्ताः तुरङ्गाः येन सः युक्ततुरङ्गः एव The Sun had once yoked his horses. He is driving on them for ever. रात्रौ च दिवा च रात्रिंदिवं—a compound enjoined under Pāṇini:—अचतुर etc. शेषः सदैव आहितः भूमिभारः येन सः. After mentioning the three Upamānas the verse deals with the king who is the Upameya. षष्ठांशः वृत्तिः यस्य तस्य. The king draws an one-sixth share of the produce as revenue. Hence

षष्ठांशवृत्ति is itself used by the poet as an epithet of the king. एषः धर्मः Ceaseless attention is his duty.

नियोगं refers to the chamberlain's official duty of reporting the advent of visitors.

Verse 5. एष देवः outside the verse has to be taken along with the predicate निषेवते in the verse. The first प्रजाः means subjects, the second प्रजाः children. तन्त्रयित्वा After directing them in their respective work. शान्तमनाः सन् With a mind relieved of worries. विविक्तं निषेवते Resorts to solitude. In the place of शान्तमनाः there is also a reading श्रान्तमनाः meaning 'with a weary mind.' The second half of the verse sets out an analogy for the king's seeking solitude. यूथानि संचार्य Generally elphants graze in batches. A lord elephant directs their journey. यूथ refers to गजयूथ from the context. संचार्य Indeclinable past participle of the causal of चर् with सं to roam about. रविप्रतप्तः द्विपेन्द्रः The leading tusker heated by the Sun. दिवा An Indeclinable meaning during the day. शीतं स्थानमिव As the tusker would resort to a cool place.

उपत्यका Slope adjoining a mountain. Amara:—उपत्यकाद्रेरासन्ना भूमिरूर्ध्वमधित्यका. Pāṇini:—उपाधिभ्यां त्यकन्नासन्नारूढयोः. उपत्यकायां यदरण्यं तत्र वासिनः. स्त्रिया सहिताः सस्त्रीकाः. स्त्री of course refers to Śakuntalā. The elderly Gautamī can be ignored as her presence in the company of sages is not likely to be of any special import. Or dissolve it as स्त्रीभ्यां सहिताः. संप्राप्ताः That they carry a message from Kāśyapa should have been intimated by

them to the Kañcukin in the first instance. Their idea was certainly that the mention of Kāśyapa's name and the arrival of a lady will be sufficient to rouse the recognition of the king.

Page 115. श्रुत्वा On hearing this. देवः प्रमाणं Your Majesty is the authority to decide what to do. अथ किं is a pair of Indeclinables meaning—yes. श्रुतिषु दृष्टः श्रौतः. अण् is affixed under Pāṇini:—तत्र भवः. Rites enjoined by the Śrutis or Vedas are श्रौत as distinguished from स्मार्त rites enjoined by Smṛtis. विधिना By the procedure. प्रवेशयितुं = अमून् प्रविष्टान् कर्तुं. प्रतिपालयामि from पाल् with प्रति to await, to expect. वेत्रवति There is no stage-direction for the entry of the female doorkeeper. It is to be presumed that from the very start she stands at a distance ready to comply with any call from the king. प्रतीहारी A female doorkeeper. प्रतीहारः A doorkeeper. Amara:—प्रतीहारो द्वारपालद्वाःस्थद्वाःस्थितदर्शकाः. प्रतीहार = प्रति-हृ + घञ्. When followed by a root affixed with घञ् the prefix प्रति lengthens its final इ when the word thus formed denotes an object other than a human being. Vide Pāṇini:—उपसर्गस्य घञ्यमनुष्ये बहुलम्. So the form प्रतीहारः will be grammatically correct only when it is used to denote a gate. When it denotes a doorkeeper the form according to Pāṇini will be प्रतिहारः. But the word प्रतीहारः is largely used in the sense of doorkeeper in practice. It has been thus explained in Bālamanoramā:—दौवारिके प्रतीहारशब्दे दीर्घस्तु अप्रामाणिकः। यद्वा प्रतीहारः द्वारं, तत्स्थत्वान्मनुष्ये गौणः। चरितार्थस्य

भावः चरितार्थता Satisfaction due to success. दुःखं उत्तरं (प्रधानं) यस्याः सा दुःखोत्तरा Dominated by misery.

Verse 6. प्रतिष्ठा Status; power; ascendancy to power. औत्सुक्यमेव औत्सुक्यमात्रं अवसाययति Causal of सो with अव. The attainment of regal power simply removes the longing for it. लब्धस्य परिपालनमेव वृत्तिः लब्धपरिपालनवृत्तिः The maintenance of what has been achieved. एवं क्लिश्नाति जनं (understood) Is taxing. राज्यं Kingship. नातिश्रमापनयनाय Is not for removing worry. न च श्रमाय Nor for causing worry. An analogy is furnished for the same. स्वहस्तेन धृतः दण्डः यस्य तादृशं आतपत्रमिव Like an umbrella whose handle is held by oneself.

Page 116. विजयतां The Parasmaipada root जि when prefixed with वि or परा takes the Ātmanepada. Vide Pāṇini :—विपराभ्यां जेः.

Verse 7. स्वस्य सुखं स्वसुखं, निर्गतः अभिलाषः यस्मात् सः निरभिलाषः, स्वसुखे निरभिलाषः सन् लोकहेतोः खिद्यसे Indifferent to to your own happiness, you toil for the sake of the people. हेतु meaning—for the sake of—when governing a predicate takes the Genitive case. Pāṇini :—षष्ठी हेतुप्रयोगे. अथवा Or rather. दिने दिने प्रतिदिनं Avyayībhāva compound. ते वृत्तिः Your mode of life. एवंविधैव Is only of this stamp. The idea of the first half of the verse is substantiated by an analogy set out in the second half. पादैः पिबतीति पादपः A tree; lit., that which drinks water by its roots. तीव्रं उष्णं मूर्ध्ना अनुभवति Enjoys excessive heat by its head. संश्रितानां परितापं छायया शमयति.

Verse 8. The first minstrel has generally referred to the ceaseless toil of the king. The second one refers to particular acts which the king does. आत्तः दण्डः येन सः आत्तदण्डः सन् Wielding the power of punishment. विमार्गं प्रस्थिताः तान् नियमयसि You restrain those that err. विवादं प्रशमयसि You settle the disputes of the people. रक्षणाय कल्पसे You offer protection. विभवेषु अतनुषु सत्सु When a man has plenty of riches. ज्ञातयः सन्तु नाम Let there be any number of kinsmen who will flock. नाम denotes contempt. प्रजानां बन्धुकृत्यं The work of kinsmen towards the subjects. त्वयि तु परिसमाप्तं Finds its final goal in you.

एते क्लान्तमनसः पुनर्नवीकृताः स्मः The praise bestowed by the minstrels is said to have removed the fatigue of the king's mind and made him fresh.

Page 117. अभिनवेन संमार्जनेन सश्रीकः Beauteous by reason of a fresh cleaning of the floor. होमस्य धेनुः होमधेनुः, संनिहितः होमधेनुः यस्मिन् सः The importance of a sacrificial cow for a sage engaged in daily rites is prominently brought out in the first two cantos of Raghuvaṁśa in the case of Vasiṣṭha's cow—Nandinī. अलिन्दः A courtyard.

Verse 9. The first three feet of the verse set out three surmises made by the king about his own misfeasance. उपोढ = उप + ऊढ (वह् + त). उपोढं तपः येषां तेषां व्रतिनां तपः The penance of persons engaged in rigid austerities and possessed of abundant penance. विघ्नैः किं तावत् दूषितं Has it been spoiled by disturbances?

तावत् is a mere rhetorical flourish. उत begins the next alternative. धर्मारण्यचरेषु प्राणिषु केनचित् असत् चेष्टितं Has any untoward act been committed towards the animals of the holy forest by some person? आहोस्वित् like उत is an Indeclinable meaning 'or.' वीरुत् A plant. वीरुधां प्रसवः The growth of plants. मम अपचरितैः By my acts of misconduct; negligence. विष्टम्भितः Stopped. इति आरूढाः बहवः प्रतर्काः यस्मिंस्तत् आरूढबहुप्रतर्कं मे मनः My mind is filled with manifold speculations. अत एव अपरिच्छेदेन आकुलं Agitated by indecision as to what lapse has been committed by me.

Page 118. The two disciples of Kaṇva, Śārṅgarava and Śāradvata give out their impressions about the royal household as they enter it first.

Verse 10. महान् भागः (भाग्यं) यस्य सः महाभागः असौ नरपतिः This glorious king. अभिन्ना स्थितिः येन सः कामं (भवति) Is no doubt one that has never transgressed his duties. वर्णानां Among the four castes making up the society. अपकृष्टोऽपि कश्चित् Even a low person by birth or station. न पन्थाः अपथं. पथिन् at the end of a compound changes to पथ. Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. But when पथिन् is preceded by a negative particle न in a Tatpuruṣa compound the change is optional. Pāṇini :—पथो विभाषा. And when the change takes place the Tatpuruṣa compound takes the neuter gender. Pāṇini :—अपथं नपुंसकम्. Example—अपथं or अपन्थाः. अपथं न भजते Does not resort to a wrong path; does not commit a misconduct. कामं applied to the second foot also. तथापि

Nevertheless. जनैः आकीर्णं इदं गृहं हुतवहेन परीतं इव मन्ये I view this thronged house as enveloped in fire. Why? शश्वत् परिचितं विविक्तं यस्य तेन परिचितविविक्तेन मनसा With a mind perpetually accustomed to solitude. The sage is prepared to concede that the reason is his own mentality, not any inherent defect in the royal household.

Verse 11. Śāradvata too thinks in a similar strain. अहमपि इह सुखसंगिनं जनं अवैमि. The view that Śāradvata entertains of the people addicted to pleasures in the palace is amplified by four analogies. स्नातः अभ्यक्तमिव As one that had taken a bath would view one anointed with oil. शुचिः अशुचिमिव Note the gradation in which the similes are placed. They refer in order to physical purity, mental purity, realisation and absolute freedom from worldly bondage—the four stages through which a person passes in the spiritual plane on his march towards मोक्ष. While Śārṅgarava is filled with horror at the congested activity of the city-life and tries to run away from them as one would run away from a house enveloped in flames, Śāradvata on the other hand pities the people addicted to the comforts of the city and would rather have them free from their shackles, but the spirit of detachment is common to both the pupil-sages.

निमित्तं सूचयित्वा. From the context निमित्तं means an evil omen. For a contrary use see निमित्तं सूचयन् at page 12 of the text where it means a good omen.

वाम Left. वामेतरं Right. मे नयनं किमपि विकरोति My right eye undergoes a change for some unknown reason. The reading स्फुरति in the place of विकरोति is clearer. It is a general belief that the throbbing of the right eye forebodes good for males and evil for females. Likewise the throbbing of the left eye is inauspicious for males and auspicious for females. प्रतिहतममङ्गलं. The suffix त in प्रतिहतं denotes a wish. प्रतिहतं means प्रतिहतं भवतु. Vide Pāṇini :—आशंसायां भूतवच्च. Let the augury of evil be nullified.

Page 119. वर्णाश्रमाणां रक्षिता. The protection of castes and orders of life was the supreme duty of the king in ancient days. मुक्तं आसनं येन सः मुक्तासनः Having left his seat; having risen from the seat as a mark of respect. महाब्राह्मण This vocative, unlike at other places, is meant by Śārṅgarava in all earnestness to praise the greatness of the Purohit. However, a vein of irony is noticeable inasmuch as his point of view differs from that of the priest. The pupil thinks that the king is simply observing the ordinary etiquette in standing up. Whereas the priest would construe it as an act of humility on the part of the king. Hence Śārṅgarava says—वयमत्र मध्यस्थाः, the idea being that we take it as quite a usual act.

Verse 12. तरवः फलागमैः नम्रा भवन्ति. घनाः नवाम्बुभिः दूरविलम्बिनो भवन्ति. सत्पुरुषाः समृद्धिभिः अनुद्धताः भवन्ति. एषः परोपकारिणां स्वभाव एव. It is in the nature of great men to be humble in the height of glory and opulence.

Hence there is nothing to be wondered at in the king's offer of respects. This verse occurs in Bhartṛhari's Nītiśataka also.

प्रसन्नः मुखरागः येषां ते प्रसन्नमुखरागाः With a bright colour of the face; with a cheerful countenance. विलब्धं कार्यं येषां ते विस्त्रब्धकार्याः On a confident business.

Verse 13. Consistent with the loss of memory due to the curse of sage Durvāsas, the king fails to recognise Śakuntalā and asks the sages who the lady was. का Who? feminine. स्वित् An Indeclinable, sometimes added to किं and its forms. अवकुण्ठनं अस्याः अस्तीति अवकुण्ठनवती Possessed of a veil. It is therefore clear that the purdah system was in vogue among royal ladies in ancient India. न अतिपरिस्फुटं नातिपरिस्फुटं A compound of सुन्सुपा type. शरीरस्य लावण्यं शरीरलावण्यं, नातिपरिस्फुटं शरीरलावण्यं यस्याः सा The beauty of whose person is not quite apparent, due to the veil. तपोधनानां मध्ये In the midst of sages. पाण्डुपत्राणां मध्ये किसलयमिव Like sprout in the midst of gray leaves. लावण्यं has been defined thus:—मुक्ताफलेषु च्छायायास्तरलत्वमिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ It is an under-current of brightness running as in pearls; to put it shortly, loveliness which is different from the features that go to make up the body. Vide Dhvanyāloka:—यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु.

Page 120. कुतूहलं गर्भे यस्य सः कुतूहलगर्भः. मे तर्कः My speculation; my surmise. प्रसीदति Is at work. In the place of प्रसीदति there is the reading न प्रसरति which

means—Does not exercise its sway. न निर्वर्णनीयं अनिर्वर्णनीयं Should not be looked at. वर्ण् with निर् to observe. परस्य कलत्रं परकलत्रं Another's wife. कलत्रं always neuter. आर्यपुत्र is the general term of address by which a lady addresses her husband in dramas. आर्यस्य आर्ययोर्वा पुत्रः Son of a respectable person or persons, referring to the father-in-law or both the parents-in-law. विधिमर्हति विधिवत्. Pāṇini :—तदर्हम्. अवहितः = अव-धा + त. Attentive. युज्यस्व from युज् of the 4th conjugation, Ātmanepada. अपि निर्विघ्न etc. अपि is a particle of interrogation.

Verse 14. त्वयि सतां रक्षितरि सति When you are there as the protector of the righteous. धर्मक्रियाविघ्नः कुतः How will there be obstruction to the performance of religious duties? घर्म Hot. Vide Medinī :—घर्मः स्यादातपे ग्रीष्मेऽप्युष्णस्वेदाम्भसोरपि । घर्माः अंशवः यस्य तस्मिन् घर्मांशौ तपति सति When the Sun blazes. तमः कथं आविर्भविष्यति. Cf :—सर्वत्र नो वार्तमवेहि राजन् नाथे कुतस्त्वय्यशुभं प्रजानाम् । सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा ॥ Raghuvaṁśa V—13.

राजेति शब्दः राजशब्दः. राजन् is usually derived thus :- राजत इति राजा One who shines. But the etymology favoured by Kālidāsa is रञ्जयतीति राजा One who pleases (his subjects). Cf :—यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा । तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥ Raghu IV—12. Also राजा प्रजारञ्जनलब्धवर्णः. How the nasal in रञ्ज् drops is rather problematic. Mallinātha explains that since roots have several meanings the root राज् means also to please. Vide Malli :—यद्यपि राजशब्दो राजतेर्दीप्त्यर्थात्कनिन्प्रत्ययान्तो

न तु रञ्जतेस्तथापि धातूनामनेकार्थत्वाद्रञ्जनाद्राजेत्युक्तं कविना. The derivation राजन् from the root रञ्ज् is defensible according to Nirukta :—अप्यक्षरसाम्यमात्राणि निर्ब्रूयात्. अथ भगवान्. अथ is a particle of interrogation. लोकानुग्रहाय कुशली The idea is that the sage's welfare is sought not for his own sake, but for the sake of the people. कुशलमस्यास्तीति कुशली. Compare this with what follows in the enquiry of the king by the sage where the word used is अनामयं. Manu says that a Brahmin should be enquired his कुशल (well-being), a Kṣatriya his अनामय, a Vaiśya his क्षेम and a Śūdra his आरोग्य. Practically all the words are more or less synonymous. Vide Manu :—ब्राह्मणं कुशलं पृच्छेत्क्षत्रबन्धुमनामयम् । वैश्यं क्षेमं समागम्य शूद्रमारोग्यमेव च ॥ Manu Smṛti II—127.

Page 121. स्वाधीनं कुशलं येषां ते स्वाधीनकुशलाः Those who have their well-being at their own command. सिद्धयः एषां सन्तीति सिद्धिमन्तः Persons who have acquired powers through penance. आमयस्य अभावः अनामयं Freedom from sickness, good health; same as आरोग्यं. ग्रन्थिमथः etc. The message of Kaṇva begins here. समयः Agreement. मिथः समयात् By mutual agreement between yourself and my daughter. मम इमां मदीयां उपायंस्त Aorist, 3rd person singular of यम् with उप. The Parasmaipadi root यम् changes to Ātmanepadi when prefixed with उप in the sense of marrying. Pāṇini :—उपाद्यमः स्वकरणे.

Verse 15. अर्हन् A worthy person. अग्रे सरतीति अग्रसरः. The correct form will be अग्रेसरः = अग्रे-सृ + ट

(कर्तरि). Vide Pāṇini :—पुरोऽग्रतोऽग्रेषु सर्तेः and Siddhānta Kaumudī thereon :—अग्रं अग्रेण अग्रे वा सरतीति अग्रेसरः. सूत्रे अग्रे इत्येदन्तत्वमपि निपात्यते । कथं तर्हि 'यूथं तदग्रसरगर्वितकृष्णसारं' इति । बाहुलकात् इति हरदत्तः. प्रकृष्टः अग्रसरः प्राग्रसरः. त्वमर्हतां प्राग्रसरः नः स्मृतोऽसि You are deemed by us as the foremost of the worthy. To a worthy man must honour go. शकुन्तला मूर्तिमती सत्क्रियेव Śakuntalā is verily honour in embodiment. तुल्यगुणं Equal in qualities. वधूश्च वरश्च तयोः समाहारः तं वधूवरं The Samāhāra Dvandva is sanctioned by the Vārtika :—सर्वो द्वन्द्वो विभाषयैकवद्भवति. समानयन् Bringing such a bride and bridegroom together. प्रजापतिः Brahmā who brings about the matches of all persons. चिरस्य After a long time. Till now he has been bungling by bringing about ill-suited matches. वाच्यं न गतः Has steered clear of censure. The fitness of the alliance has after all absolved the Creator from his usual condemnation.

आपन्नसत्वा Pregnant. सहधर्मचरणाय The chief object of a marriage according to the Hindu ideal is the joint performance of religious duties by the husband and wife. Accordingly the संकल्प for विवाह states the purpose as धर्मप्रजासंपत्त्यर्थं 'For Dharma and offspring.'

Page 122. नापेक्षितः etc. त्वया गुरुजनः नापेक्षितः You didn't wait for the approval of elders. In fact father Kāśyapa was then absent on a pilgrimage. अनया बन्धुः न पृष्टः Nor did she consult any kinsman. This shows that Gautamī too was not aware of the love-affair. एकः एकः यस्मिन् कर्मणि तत्तथा एकैकं modifying चरिते. In an

act done by each one for himself and herself. एकैकस्य किं भणामि What shall I say to each one of you? There is no scope for others to speak. The responsibility being all yours, it is your duty as husband to take her into your charge at once.

किमिदमुपन्यस्तं. Kāśyapa's message and Gautamī's speech fill him with amazement. वचनोपन्यासः refers to the king's statement—किमिदमुपन्यस्तं. पावकः खलु Is indeed fire, as severe and unbearable as fire.

Verse 17. सतीं A chaste woman. Amara:—सती साध्वी पतिव्रता. सतीमपि. ज्ञातिकुलं एकः संश्रयः यस्यास्तां One who always resides in the home of her kinsmen (parents). भर्तृमतीं A married woman whose husband is alive. जनः अन्यथा विशङ्कते People suspect her to be otherwise i.e., as unchaste. अतः प्रमदा स्वबन्धुभिः परिणेतुः समीपे तस्य अप्रियापि इष्यते. In the place of तदप्रियापि there is a reading प्रियाऽप्रिया वा which is more impressive. Whether the husband likes her or not, the place of the wife is by her husband's side. For an untarnished name is superior to all the loving care that could be bestowed on a lady by her own relations.

Page 123. पूर्वं परिणीता परिणीतपूर्वा. सांप्रतं Properly, justifiably.

Verse 18. Śārṅgarava indicts the king on three alternative charges. कृते कार्ये द्वेषः किं Is your present pretence of ignorance due to a dislike for a thing done in the past. धर्मं प्रति विमुखता An aversion to duty. कृता अवज्ञा A deliberate insult.

असतां कल्पनया प्रश्नः **असत्कल्पनाप्रश्नः** A question proceeding on an assumption of unrealities.

अमी विकाराः refers to the three lapses mentioned in the first half of the verse. मूर्च्छन्ति Prevail; increase.

अभिज्ञास्यति 2nd future of ज्ञा with अभि to recognise.

Verse 19. The king expresses the dilemma in which he is placed. The beauty of the lady in question is attractive, but his moral sense would not permit him to admit another's wife. इदमुपनतं This one which has come of its own accord. एवं॰ रूपं यस्य तत् एवंरूपं Possessed of such beauty. अक्लिष्टा कान्तिः यस्य तत् Whose loveliness is unlaboured. प्रथमपरिगृहीतं स्यात् Will it be one that has been already accepted by me? नवा Or not? इति अव्यवस्यन् Unable to decide between the two. व्यवस्यन् Present participle of सो with वि and अव to decide, resolve. अहं न च खलु परिभोक्तुं नैव शक्नोमि हातुं I am not able either to enjoy it or leave it. Like what? अन्तः तुषारः यस्मिंस्तत् **अन्तस्तुषारं कुन्दं.** विभाते In the morning. भ्रमर इव Like a bee unable to indulge in or leave a jasmine flower containing dew inside.

Page 124. धर्मापेक्षिता Regard for morality; solicitude for righteous conduct—one of the traits of Duṣyanta's character expressed through the mouth of the portress. जोषं Adverb, meaning silently. आस्यते Impersonal form. भवता or त्वया understood. अभिव्यक्तसत्वलक्षणां. सत्व Pregnancy. क्षेत्रिन् The owner of a field. अक्षेत्रिन् One who is not its owner. क्षेत्रं means both a

field and a wife. So क्षेत्रिन् is the legal husband. अक्षेत्रिन् When I am not the legal owner of the field; in effect, when I am not her legal husband. कथं प्रतिपत्स्ये How am I to accept her? मा तावत् You need not speak all this. You pose yourself as entertaining a genuine doubt about your acceptance of this girl's hand. You are not really to blame, but the blame lies on the sage who ratified your misconduct and condoned your guilt. It was up to him to have punished your offence by the power of his penance.

Verse 20. अभिमर्शः Outrage; culpable conduct. त्वया कृताभिमर्शां सुतां अनुमन्यमानः मुनिर्नाम विमान्यः or मुनिः विमान्यो नाम Sage Kāśyapa is alone to be condemned. जनैः By all persons, understood. Some annotators take त्वया along with विमान्यः meaning—Is the sage to be slighted by you? But the former interpretation fits in better with the angry mood of Śārṅgarava. The reason why the sage is blameworthy is given in the second half of the verse which sets out an adjectival clause correlating to मुनिः. येन By whom. मुष्टं स्वं अर्थं प्रतिग्राहयता The rightful owner who has himself tendered his valuable possession as a gift to the very person who has stolen. पात्रीकृतः दस्युरिव असि You are like a robber who has been made to accept such a gift. दस्युः A thief. अपात्रं पात्रं संपद्यमानः कृतः पात्रीकृतः. पात्रं means a legitimate recipient. The sage has raised a thief to the status of an acceptor of the thing stolen.

Page 125. Śāradvata is more stern and business-like. विरम The Ātmanepada root रम् takes the Parasmaipada terminations when prefixed with वि, आ or परि. Pāṇini :—व्याङ्परिभ्यो रमः. Śāradvata directs his fellow-pupil Śārṅgarava to desist from his indictment of the king and in a cool-headed manner calls upon Śakuntalā to adduce proof of her character to the satisfaction of the king. प्रत्ययार्थं प्रतिवचनं A reply for inducing conviction. समयपूर्वं After making a solemn agreement. स्वभावेन उत्तानं हृदयं यस्य तं A person who is simple-hearted by nature. By इमं जनं Śakuntalā refers to herself. प्रतार्य Having cheated. प्रत्याख्यातुं To repudiate.

Page 126. शान्तं पापं. The suffix त after शम् has the desiderative significance. शान्तं पापं therefore means पापं शाम्यतु Let there be an end of the perfidy; God forbid.

Verse 21. व्यपदेशः The family-renown. For the use of व्यपदेशः in a similar sense see अथ कोऽस्य व्यपदेशः? पुरुवंशः at page 188 of the text. आविलं कर्तुं आविलयितुं To tarnish; to blacken. इमं जनं means मां and refers to the king. पातयितुं Infinitive of purpose of the causal of पत्. किमीहसे Why do you wish? The second half of the verse sets out an analogy. कूलं कषतीति कूलंकषा = कूल + मुम् + कष् + खच्. Vide Pāṇini :—सर्वकूलाभ्रकरीषेषु कषः and अरुर्द्विषदजन्तस्य मुम्. कूलंकषा सिन्धुः A river that flows to the brim dashing against its banks. प्रसन्नमम्भः governed by आविलयितुं to be imported from the first half. तटस्थ

तटः तं तटतरुं Object of पातयितुं also to be imported from the first half. Your aspersion is calculated to bring disrepute on our family and degradation on my own self. Both the family and the individual are thus hit hard. व्यपदेशः is taken by some commentators to refer to the family of Śakuntalā's birth i.e., the family of Kāśyapa. But it will be more natural to presume that the king is anxious to defend the fair name of his own family and his own good character when he is accused of a gross breach of morality.

अभिज्ञानं A token; something to rouse the memory. Śakuntalā hits upon the idea of convincing the king by presenting his ring as token. शक्रावतारः. अवतार A flight of steps leading down to a river or tank. शक्रावतारः Indra's ghat. It is appropriately connected with शचीतीर्थं the bathing spot presided over by Śacī—Indrāṇī, Indra's wife. The bathing spot itself is treated as a divinity fit to be worshipped. सस्मितं The king smiles at the ready-witted nature of Gautamī as fancied by him. प्रत्युत्पन्ना मतिः यस्य तत् प्रत्युत्पन्नमति Possessed of resourceful brains. स्त्रीणां समूहः स्त्रैणं. Pāṇini :—स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्.

Page 127. प्रभुत्वं The supremacy of Destiny has played its role. The loss of the ring is another piece of misfortune imposed by Fate. श्रोतव्यं The king speaks in an ironical strain. What was offered to be given as direct proof has failed. What remains

is hearsay to be adduced by you. Let us see how far it serves your purpose. नलिनिपत्रमेव भाजनं A lotus-leaf converted to a cup. कृतकश्चासौ पुत्रश्च पुत्रकृतकः Foster-son. The reversal of the sequence of the members of this compound is to be justified either on the model of मयूरव्यंसक or राजदन्त. दीर्घापाङ्ग One possessed of lengthy side-glances. This was the name by which the fawn bred up by Śakuntalā was known. उपच्छन्दितः Invited with an offer. छन्द् to invite belongs to the 10th conjugation.

Page 128. प्रणयः A clinging. प्रहसितः used in the sense of प्रहसितवान्. In its place the reading प्रहसितास्मि adopted by Kāṭayavema is certainly better. समानः गन्धः येषां ते सगन्धाः People of the same smell; members of the same fold. After setting out a general statement—सर्वः सगन्धेषु विश्वसिति, the particular application of it in the context is set out in the clause—द्वावपि खल्वारण्यकौ Both Śakuntalā and her fawn are inhabitants of the forest. अरण्ये भवौ आरण्यकौ. अनृतेन प्रचुरा अनृतमयी. अनृतमयीनां वाचां मधूनि तैः Women seeking their selfish ends speak sweet, and their speech is honeyed with lies. विषयिणः Pleasure-seeking men; voluptuaries. आकृष्यन्ते Are drawn by the honey of speeches abounding in lies. मन्त्रयितुं Infinitive of purpose of मन्त्र् to speak, 10th conjugation. By way of answer to Gautamī's observation that Śakuntalā was born and bred up in a penance-forest free from the contamination of fraud, the king states तापसवृद्धे. वृद्धा चासौ तापसी च वृद्धतापसी or

तापसवृद्धा The vocative is also sarcastic. In the succeeding verse the king is going to refer to the intuition of womenfolk. Being a Vṛddhā, Gautamī should also be an expert in dissimulation. For the king takes the reference to the worship of Śacītīrtha mentioned by Gautamī as a clever suggestion falsely made to shield Śakuntalā.

Verse 22. **अमानुषीषु** Among the creatures of the lower species of animals. Even in the lower orders not belonging to the human kind. अमानुषी refers to the individual female creature. So अमानुषीषु means—among such female creatures. Or स्त्रीषु may be taken as a noun understood qualified by the adjective अमानुषीषु. स्त्रीणां अशिक्षितं पटुत्वं अशिक्षितपटुत्वं Untutored skill; cleverness imbibed without schooling. संदृश्यते Is seen. प्रतिबोधः Knowledge, wisdom, discrimination, the characteristic of the human species. प्रतिबोधः आसामस्तीति प्रतिबोधवत्यः याः ताः किमुत Much more intuitively intelligent will be womenfolk who belong to the human species. The king supports his statement by the analogy of cuckoos which suffer their young ones to be reared by crows till they come of age. अन्तरिक्षे गमनं Flying. तस्मात् प्राक् Prior to that. स्वं अपत्यजातं Accusative, The host of their young ones in the form of eggs. परभृताः Cuckoos lit., nurtured by others, because Kokils are nurtured by crows in infancy. अन्यैर्द्विजैः पोषयन्ति खलु Cause their nurture by other birds viz., crows. द्विज A bird. Amara :—दन्तविप्राण्डजा द्विजाः. The reading

द्विजैः is appropriate inasmuch as Śakuntalā though born of a Kṣatriya and Apsaras was brought up in the hermitage of Brahmins. The language employed by the poet admits of an application to the birth and breeding of Śakuntalā. Crows are black and Kokils are black ; the eggs of both resemble each other. Hence the crow is misled and pays the same attention to the young of both. But when the Kokil comes of age it flies up with its sweet voice as contrasted with the harsh cawing of the crow. Cf :— काकः कृष्णः पिकः कृष्णः को भेदः पिककाकयोः । वसन्तकाले संप्राप्ते काकः काकः पिकः पिकः ॥ Corresponding to the word परभृत as applied to a cuckoo, there is the epithet परभृत् as applied to a crow. परभृत That which is bred by another. परभृत् That which breeds another.

Page 129. अनार्य Śakuntalā addresses a term of rebuke to the king for the first time in righteous indignation. हृदयस्य अनुमानं तेन In the perspective of your own heart. धर्म एव कञ्चुकः, तं प्रविशतीति तथाभूतस्य You simply don a cloak of virtue. You pretend to be a righteous king with a scrupulous conscience. But you are really तृणच्छन्नकूपोपम. You resemble a well covered over with leaves. Such a well would mislead a traveller to fall into it. Likewise are you. अकैतवः Unpretended. Her anger seems to be genuine. So it makes me doubtful about my own conclusion. अनया to be taken along with भग्नं in the verse.

Verse 23. मय्येव विस्मरणेन दारुणा चित्तवृत्तिः यस्य तस्मिन् When I am possessed of a state of mind frightful by reason of forgetfulness. अत एव रहः वृत्तं प्रणयं अप्रतिपद्यमाने सति When I fail to own an attachment of love that had come to pass in secret. अतिलोहिते अक्षिणी यस्याः तया अतिलोहिताक्ष्या अनया By this lady possessed of eyes extremely red with rage. कुटिलयोः भ्रुवोः भेदात् By a knit of her curved eyebrows. स्मरस्य शरासनं Cupid's bow. अतिशयिता रुट् तया अतिरुषा With high rage. भग्नमिव Seems to have been drawn for discharging arrows with such force that the bowstaff itself is broken. शराः अस्यन्ते अनेनेति शरासनं A bow. भग्न Past passive participle of भञ्ज् to break.

दुष्यन्तचरितं The conduct of Duṣyanta. The reference to himself by name indicates renown. तथापि However. इदं न लक्ष्ये I am not known to be this. This of course refers to putting on a cloak of virtue and harbouring venom inside as spoken of by Śakuntalā. लक्ष्ये Passive present tense, 1st person singular. इदं used adverbially in the sense of इत्थं. Instead of लक्ष्ये some books read लक्षये. According to that reading the meaning is—I have not observed this. I do not recollect to have acted in any such manner as alluded to by you. स्वस्य छन्दः तेन चरितुं शीलमस्याः इति स्वच्छन्दचारिणी One who acts according to her own wish; same as स्वैरिणी an unchaste woman. मुखे मधु यस्य तस्य. हृदये विषं यस्य तस्य. Both are adjectival to अस्य which refers to

Dusyanta. आत्मकृतं चापलं प्रतिहतं सत दहति A rash act recoils on the head of the doer and burns him or her.

Page 130. अतः परीक्ष्य कर्तव्यं Even ordinary association in friendship should be done with scrutiny. रहः संगतं refers to association in marriage. विशेषात् Must be specially scrutinised. अज्ञातं हृदयं येषां तेषु **अज्ञातहृदयेषु** In the case of persons whose hearts are not definitely known. सौहृदं एवं वैरंभवति.

संयुतः दोषः येषां तानि अक्षराणि तैः By harsh words or by words piling up accusations. In the place of संयुतदोषाक्षरैः there is also the reading संभृतरोषाक्षरैः. **क्षिणुथ** Present tense, 2nd person plural of क्षिण् (क्षिणु हिंसायां) of the 8th conjugation, Parasmaipada. श्रुतं भवद्भिरधरोत्तरं. The root श्रु is not used in the sense of hearing. श्रु here means to learn, to understand. अधरोत्तरं Topsyturvy. In the succeeding verse the pupil sarcastically says that the words of a person who had been never taught cunning are unreliable, but the words of those specialising in deceit in the name of education are most trustworthy. The topsyturvydom of this statement is referred to by अधरोत्तरं.

Verse 25. जन्मनः आ. The Indeclinable आ meaning 'extending from or to, ever since' governs a noun in the Ablative case. यः (जनः) शाठ्यं अशिक्षितः तस्य जनस्य वचनं अप्रमाणं. परेषां अतिसंधानं यैः विद्या इति अधीयते By whom it is cultivated on the pretext that it is विद्या or learning. ते किल They indeed. आप्तवाचः सन्तु Let their words be considered most reliable. आप्ताः वाचः येषां ते **आप्तवाचः**.

सत्यवादिन् A truth-teller, used ironically. अतिसंधाय Having cheated; by cheating. किं लभ्यते How do I gain by cheating this lady? Śārṅgarava affects to receive the question in a sincere light and gives a straight answer—विनिपातः Degradation. The king in a strain pretending to be equally sincere says that the descendants of Puru will not generally court a downfall, meaning by the word विनिपातः a moral debasement. उत्तरात् उत्तरं उत्तरोत्तरं तेन किं Why pile up words one against another? We have carried out the bidding of our master. We may go back. The speaker Śāradvata presents a marked contrast to the other pupil who entered into a pleading. He is more practical, matter-of-fact, serious and stern.

Verse 26. तत् Therefore; since it has been so declared by no less an authority than our master. एषा भवतः कान्ता This is your wife. एनां त्यज वा गृहाण वा Take her or leave her. The use of एनां is due to अन्वादेश. गृहाण Imperative, 2nd person singular of ग्रह्, 9th conjugation in the Parasmaipada. प्रभुता Mastery. दारेषु Over one's own wife. सर्वतोमुखी All-round; capable of being exercised in any manner as it pleases the husband. उपपन्ना हि Stands to reason. A husband is free to deal with his wife as he likes.

Page 131. कितवः A hypocrite. विप्रलब्ध Cheated. वत्स शार्ङ्गरव Gautamī exhibits her maternal concern over the lot of Śakuntalā. करुणं परिदेवितुं शीलमस्याः करुणपरिदेविनी Wailing piteously. प्रत्यादेशः Repudiation. अनुकम्पिता पुत्री

पुत्रिका My poor daughter. पुरोभागे or पुरोभागिनि. पुरोभागिन् generally means jealous or finding fault with others. Here it is used in its etymological sense viz., one who does some action on his or her own initiative. पुरोभागा here therefore means a naughty girl. पुरः भजत इति पुरोभागा. The idea is, when we bid you stop here you dare to follow us.

Verse 27. If you are not a virtuous girl as the king says, your father cannot take you back. If you are convinced of your own purity the husband's home is the proper place for you, be you a slave. यथा वदति क्षितिपः A relative clause qualifying तथा. तथा त्वमसि यदि A subjunctive clause of condition modifying the principal clause—उत्कुलया त्वया पितुः किम्. किम् means किं प्रयोजनं. उत्क्रान्ता कुलात् उत्कुला One who has strayed away from the family by offending its traditions of purity. अथ तु If in the alternative. आत्मनः शुचिव्रतं वेत्सि If you feel that your conduct is pure. पतिकुले तव दास्यमपि क्षमं Even slavery is appropriate in your husband's household.

Page 132. साधयामः The root साध् is generally used in dramas in the sense of going.

Verse 28. The king sincerely wants to avoid the sin of contacting another's wife. वशी means जितेन्द्रिय. परिग्रह A wife. वृत्तिः Mentality.

अन्यस्याः सङ्गः तस्मात् अन्यसंगात्. The shortening of the final आ in अन्या is due to Vārtika :—सर्वनाम्नो वृत्तिमात्रे पुंवद्भावः. विस्मृतः used in the sense of विस्मृतवान्. भेतुं शीलमस्य भीरुः.

Pāṇini :—भियः क्रुक्लुकनौ. अधर्मात् भीरुः Afraid of sin. गुरुलाघवं An irregular formation, but an oft-repeated idiom. गुरु used in the sense of गौरवं on the principle भावप्रधानो निर्देशः. गुरु च लाघवं च अनयोः समाहारः गुरुलाघवं Heaviness and lightness. पृच्छामि governs two objects—भवन्तं and गुरुलाघवं.

Verse 29. अहं मूढः स्याम् I may be ignorant. मूढ = मुह् + त (क्त), an alternative form being मुग्ध. Pāṇini :—वा द्रुहमुहष्णुहष्णिहाम्. मुह् to be silly, foolish, ignorant. एषा वा मिथ्या वदेत्. मिथ्या an Indeclinable meaning falsely. इति संशये In this dilemma; in a doubt involving these two alternatives. दाराणां त्यागी भवामि In the first case I shall be a deserter of my wife. आहो Or. This refers to the second alternative. परस्त्रियाः स्पर्शः, तेन पांसुलः भवामि. पांसवः सन्त्यस्येति पांसुलः = पांसु + ल (लच्) under Pāṇini :—सिध्मादिभ्यश्च. पांसु Dust. पांसुल Stained with dust.

यदि तावत् If so. आ प्रसवात् Till delivery. कुत इदमुच्यते इति चेत् This wording smacks largely of a Śāstraic discussion. It is fitting in the speaker who is a priest steeped in Sastraic lore. The next two or three sentences bear out the same strain. दुहितुरपत्यं पुमान् दौहित्रः A daughter's son. तस्य (चक्रवर्तिनः) लक्षणैः उपपन्नः Certain marks on the person are declared to be indicative of supreme sovereignty by the Hindu science of physiognomy which goes by the name of Sāmudrika.

Page 133. भविष्यति चेत् If the son to be born of Śakuntalā bears those marks. प्रवेशयिष्यसि A use in the causal form governing two objects एनां and शुद्धान्तं.

विपर्यये तु In the contrary case. अवस्थितमेव It always remains. यथा गुरुभ्यो रोचते. In juxtaposition with रुच् and its synonyms the person pleased is denoted by a noun in the Dative case. Pāṇini :—रुच्यर्थानां प्रीयमाणः. वसुधे देहि मे विवरं This is reminiscent of Sītā's appeal to her mother Earth to absorb her in her bosom when she put her chastity to test at Ayodhyā. देहि Imperative, 2nd person singular of दा to give. विवरं A cavity, hollow. This shows her indifference to life. She would be rather absorbed within the Earth. शापेन व्यवहिता स्मृतिः यस्य. It may be recalled that Durvāsas's curse was—स्मरिष्यति त्वां न स बोधितोऽपि सन्. शकुन्तलागतं Regarding Śakuntalā. परावृत्तेषु कण्वशिष्येषु When Kaṇva's disciples had gone back. A Locative absolute to be taken along with the following śloka.

Verse 30. स्व here used in the sense of one's own. In this sense स्व is a pronoun and conforms to the gender of the noun qualified by it. Vide Gaṇa-sūtra :—स्वमज्ञातिधनाख्यायाम्. सा बाला स्वानि भाग्यानि निन्दन्ती Deploring her own adverse vicissitudes of life like repudiation by the husband, stigma on the family and so on. बाहू उत्क्षिप्य बाहूत्क्षेपं formed by adding णमुल् under Pāṇini :—स्वाङ्गेऽध्रुवे. The raising of her hands in the act of lamentation exhibits her helplessness. क्रन्दितुं च प्रवृत्ता She began to wail aloud. Cf: सा मुक्तकण्ठं व्यसनातिभारात्चक्रन्द विग्ना कुररीव भूयः Raghu XIV—68. अप्सरस्तीर्थं Name of a bathing ghat in or near the city. It is so called perhaps because the royal ladies who looked

like Apsaras used to bathe there, or it was presided over by the Apsaras deities. Perhaps the second explanation fits in better in view of the fact that Śakuntalā was taken away by Menakā, an Apsaras at that spot. It shows that the place was visited by Apsaras ladies frequently. आरात् Near; by the side of. Amara :—आराद्दूरसमीपयोः. The Indeclinable आरात् governs a noun in the Ablative case under Pāṇini :—अन्यारादितरर्ते दिक्छब्दाञ्चूत्तरपदाजाहियुक्ते. Then how is the word अप्सरस्तीर्थं used in the Accusative case? The answer is निरङ्कुशाः कवयः. It is a poetic license. एनामाक्षिप्य Taking or lifting her. The reading उत्क्षिप्य in the place of आक्षिप्य brings the meaning clearer. एकं ज्योतिः A light; a luminary. How is the light? स्त्रियाः संस्थानमिव संस्थानं यस्य तत् Whose outline resembled a woman. संस्थान means अवयवसंनिवेशः The features of limbs; the formation of limbs. That the light in question is no other than Śakuntalā's own mother Menakā can be gathered from the sequel. See the following extract from Mārīca's speech-यदैव अप्सरस्तीर्थावतरणात् प्रत्यादेशविक्लबां शकुन्तलामादाय मेनका दाक्षायणीमुपगता at page 200 of the text. तिरोऽभूत् The light disappeared. In the place of तिरोऽभूत् Rāghava Bhaṭṭa adopts the reading जगाम. His construction is curious. स्त्रीसंस्थानं एकं ज्योतिः एनां आरात (दूरात्) उत्क्षिप्य अप्सरस्तीर्थं (शचीतीर्थं) जगाम. According to him the light came from afar, took Śakuntalā and walked to Śacītīrtha. His construction is untenable for the following reasons. It is natural for a light as that

of a lightning to flash and disappear. It is not expected to walk from one place to another. Further there is no reason why Śacītīrtha should be the destination. Mārīca's speech later on shows that Menakā took Śakuntalā from Apsarastīrtha and went up to Mārīca's hermitage. It does not appear why Apsarastīrtha should be equated with Śacītīrtha.

Page 134. कामं etc. प्रत्यादिष्टां मुनेस्तनयां परिग्रहं (परिग्रहत्वेन) कामं न स्मरामि I do not remember in the least. तु But. बलवत् दूयमानं मे हृदयं प्रत्याययतीव, मां understood. प्रत्येति Believes. Its causal is प्रत्याययति Makes one believe. The grieving heart seems to rouse conviction in Śakuntalā's claim to have been married by me. For if her words were untrue why this agony in the heart? The state of a good man's heart is an index of the truth in cases of doubt. It has already been referred to by the sound maxim :—सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तः-करणप्रवृत्तयः.

The End of the Fifth Act.

The Sixth Act.

A fisherman's scene is inserted as प्रवेशक at the beginning of the Sixth Act. The last Act narrated the repudiation of Śakuntalā by Duṣyanta. The

curse that was the cause of his forgetfulness is to end with the sight of some token to rouse his memory. The most important incident of the king's sight of the signet-ring which rouses memories of Śakuntalā and which has given the title to this play is dealt with in this Interlude.

Page 135. नगरे नियुक्तः नागरिकः. तत्र नियुक्त इति ठक् lit., one engaged in the affairs of the city; an officer of police engaged to supervise the city. नागरिकः is adjectival to श्यालः. श्याल means a wife's brother. Amara :—श्यालाः स्युर्भ्रातरः पत्न्याः. It refers to the king's brother-in-law. It was the practice in ancient days to present to a king at the time of his marriage a lifelong servant intimately connected with the bride along with the dowry called the यौतक type of स्त्रीधन. Most often it will be the bride's brother himself of inferior caste, not entitled to succeed to the throne of his father. श्याल appears in Mṛcchakaṭika also. पश्चाद्बद्धं पुरुषमादाय Leading a man bound at the back. बद्ध Past passive participle of बन्ध्. The man whose hands are chained at the back is a fisherman suspected as a thief. रक्षितुं शीलमनयोरिति रक्षिणौ Two guards or police-constables. ताडयित्वा The dealing of blows to a suspect as is usual even in the modern days is for the purpose of extracting the truth. It is to be noted that the conversation in this Interlude is carried on in the Māgadhī division of Prākṛt which is a colloquial dialect spoken by low characters. कुम्भीलक

A thief. Vide Nāmamālā :—कुम्भीलको गण्डपदस्तस्करश्च मलिम्लुचः. मणिः बध्यते अस्मिन्निति मणिबन्धनं A place where a gem is set on a ring. तस्मिन् उत्कीर्णं नामधेयं यस्य तत् Apparently the letters of the king's name are carved round the gem set in the middle of the ring. Or it may be that the gems themselves are so arranged as to form the letters of the king's name in the middle of the ring. राज्ञः इदं राजकीयं Belonging to the king. 'राज्ञः क च' इति छप्रत्ययसंनियोगेन कादेशः. अङ्गुलौ भवं अङ्गुलीयं तदेव अङ्गुलीयकं. Pāṇini :—जिह्वामूलाङ्गुलेश्छः. समासादितं Obtained. नाटितकं Gesticulation. भावमिश्राः A term of respect towards an addressee. ईदृशं कर्म refers to the act of thieving. प्रथमः The first constable. His name is Sūcaka as will be clear later on.

Page 136. ब्रह्म अधीते वेद वा ब्राह्मणः. प्रतिग्रहः. The acceptance of gifts is one of the six occupations of a Brahmin viz., यजन याजन अध्ययन अध्यापन दान and प्रतिग्रह. शृणुत Imperative, 2nd person plural of श्रु to hear. शक्रावतार It may be remembered that this is the place where Sakuntalā lost the ring while paying homage to Śacītīrtha. धीवरः A fisherman. पाटयन् चरतीति पाटच्चरः lit., one who lives by making breaches in walls; a house-breaker ; a thief. Amara :—प्रतिरोधिपरास्कन्दिपाटच्चरमलिम्लुचाः । सूचक addressed to the first constable. प्रतिबध्नीतं Imperative, 2nd person dual of बन्ध् with प्रति to interrupt. आवुत्तः A sister's husband. Amara :—भगिनीपतिरावुत्तः. This does not refer to any real relationship between the constables and their chief. In

Prakrit the word is merely used as a term of respect by subordinates towards a superior. कथय कथय It may be observed that in dealing with the fisherman the constables are more keen on giving blows and teasing the man whereas the officer is keen on extracting the truth. जालं A net. उद्गालः A hook to catch fish. आजीवः A means of living.

Page 137. सहजं किल. In refutation of the sarcastic remark of the स्याल about his living the fisherman propounds the grand principle of doing one's own duty as a great virtue. विनिन्दितं (अपि) यत्कर्म सहजं A hereditary calling though reprehensible. तत्कर्म न विवर्जनीयम् This is a truth of Varṇāśrama Dharma, which is vividly presented in the धर्मव्याधोपाख्यान in Mahābhārata. The fisherman in the second half of the verse justifies his statement by reference to a Vedic Brahmin engaged in the killing of an animal in the course of a sacrifice. पशोः मारणं, तदेव कर्म, तेन दारुणः. श्रोत्रियः A man learned in Vedas. छन्दः अधीते इति श्रोत्रियः. As to the substitution of श्रोत्रियन् for छन्दस् see Pāṇini :—श्रोत्रियंश्छन्दोऽधीते. अनुकम्पया मृदुः एव Actually soft with mercy. The paramountcy of pursuing one's own natural duty is unequivocally declared in Smṛtis :—श्रेयान् स्वधर्मो विगुणः परधर्मात्स्वनुष्ठितात् । स्वधर्मे निधनं श्रेयः परधर्मो भयावहः ॥

ततस्ततः exhibits the Syāla's anxiety to get at the truth. लोहितमत्स्यः A type of red fish. खण्डं खण्डं खण्डशः कल्पितः Was cut into pieces. रत्नभासुरं If we take it that the letters of the king's name were engraved on the

gold surrounding a big central gem the dissolution will be रत्नेन भासुरं. If the letters themselves are formed of gems peculiarly arranged the dissolution will be रत्नैः भासुरं.

Page 138. जानुक is the name of the second constable. विस्रः गन्धः अस्यास्तीति विस्रगन्धी Emitting a stinking smell. Amara :—विस्रं स्यादामगन्धि यत्. गोखादी is only a term of rebuke. As low as a beef-eater. Or गोखादी may be replaced by गोधादी as the Prakritic word गोहादी admits of such a rendering. गोधा An alligator. मत्स्यान् बध्नातीति मत्स्यबन्धः A fisherman. विमर्शयितव्यं Should be investigated. ग्रन्थिभेदकः A robber. ग्रन्थिं भिनत्तीति ग्रन्थिभेदकः One who breaks the walls or locks of a house or chest. गोपुरं A city-gate. Amara :—पुरद्वारं तु गोपुरम्. Hence it refers to the palace-gate. प्रतिपालयतं Guard him lest he should escape. आगमनमनतिक्रम्य यथागमनं As it came to us. स्वामिप्रसादाय For the king's favour. For the constables think that the recovery of the precious ring will please the king. चिरायति seems to be irregular. If क्यङ् were added the form will be चिरायते. If णिच् were added the form will be चिरयति.

Page 139. वधमर्हति वध्यः, वध्यस्य सुमनसः Accusative plural. सुमनस् A flower. It is feminine and always used in the plural. Amara :—स्त्रियः सुमनसः पुष्पं प्रसूनं कुसुमं सुमम्। वध्यसुमनसं is a misprint for वध्यसुमनसः. पिनद्धुं Infinitive of purpose of नह् with अपि to bind. The dropping of the initial अ in अपि is due to Bhāguri's maxim. It was the practice in ancient days to deck a man in red

flowers and dress him in red clothes before he was sent to the gallows. The theft of rare gems was punishable with death under the archaic law :—मुख्यानां चैव रत्नानां हरणे वधमर्हति. Manu VIII—323. गृध्रबलिर्भविष्यसि You will become a prey to vultures. For the constable thinks that the Syāla returns with the king's orders for executing the thief. मुच्यतामेष जालोपजीवी. Change the voice :—एतं जालोपजीविनं मुञ्च. आगमः The method of advent. युष्माकं इदं युष्मदीयं Yours. युष्मदीयं मे जीवितम् My life depends on you. In the place of भर्तः युष्मदीयं मे जीवितम् some editions read भर्तः अथ कीदृशो मे आजीवः. संमितः = सदृशः. अङ्गुलीयकमूल्यस्य संमितः Equal to the price of the ring. एषः अर्थः प्रदापितः Its value has been caused to be given him. एषः here makes no sense. It can better be replaced by अस्य as done by Kāṭayavema. स्वं प्रयच्छति Hands the wealth to the fisherman. स्वं in the sense of wealth is neuter, but not a pronoun. Gaṇasūtra :– स्वमज्ञातिधनाख्यायाम्.

Page 140. शूलं The spike or gallows at which criminals are executed. हस्तिस्कन्ध A seat on the back of an elephant amounts to an honour conferred on a man. परितोषः प्रयोजनमस्य पारितोषिकं = परितोष + ठञ्. Pāṇini :– प्रयोजनम् and Vṛtti :—प्रयोजनं फलं कारणं च. परिगते अश्रूणि पर्यश्रुणी an instance of प्रादिसमास. पर्यश्रुणी नयने यस्य सः पर्यश्रुनयनः Possessed of eyes filled with tears. श्रान्तं नाम आवुत्तेन The brother-in-law has undergone much trouble. This is the suggestion by the constable to the fisherman for giving some share of the reward. The words

of the other constable which follow—अस्य मत्स्यशत्रोः कृते are also calculated to support the suggestion. पुरुषं असूयया पश्यति He looks at the fisherman with envy that he has become so rich in a minute.

Page 141. इतोऽर्धं One half of this. सुमनोमूल्यं The price of flowers. Let this half of wealth be your share for purchasing flowers. It is only an euphemistic way of offering a tip. It is usual nowadays to say—Let this be for the expenses of betel etc. One of the constables says—एतद्युज्यते. The offer is quite appropriate. Being a subordinate, he speaks as one interested in enriching the coffers of his master. But the Syāla thinks perhaps that it is beneath his dignity to take any reward or bribe as it is likely to be understood, but prefers to enjoy a drinking party at the expense of the fisherman. कादम्बरी Wine. शौण्डिकापणं An alehouse. शुण्डा (सुरा) पण्यं अस्येति शौण्डिकः. तदस्य पण्यं इति ठक्. शौण्डिकस्य आपणं शौण्डिकापणं A tavern. The Syāla decides that all the parties concerned shall go to drink, which according to him is the best way of affirming their friendship.

After the Interlude is over, an Apsaras named Sānumatī, friend of Menakā, mother of Śakuntalā, enters the stage.

Page 142. पर्यायेण निर्वर्तनीयं Which has to be served by turns. It has been arranged among the Apsaras ladies that the Apsarastīrtha should be attended by them, one at a time. Apsarastīrtha, it may be

remembered, is the spot where Śakuntalā was taken away by her mother. संनिधिरेव सांनिध्यं Presence. स्वार्थे ष्यञ्. After finishing her turn in attending the Tīrtha she desires to observe in person the conduct of Duṣyanta grieving in separation from Śakuntalā. पूर्वं आदिष्टा आदिष्टपूर्वा. भूतपूर्वे चरट् इति निपातनात् पूर्वशब्दस्य परनिपातः. ऋतूत्सवकालेऽपि Even on a festive occasion due to the advent of the Spring. राज्ञः कुलं राजकुलं Royal household; palace. विभवः Power. प्रणिधानेन By mere concentration. As a celestial being, Sānumatī has the power of knowing things by merely exercising her mind. But Menakā has directed her to witness the king's conduct with her own eyes and then give her report. That is why she says सख्या आदरो मानयितव्यः. तिरस्करिणीप्रतिच्छन्ना Hidden by my magic powers of concealment. उद्यानपालिकयोः पार्श्ववर्तिनी Remaining by the side of the two female garden-keepers. नाट्येन अवतीर्य She was on an aerial car and now she descends on earth.

Verse 2. चूतं etc. चूतं ऋतुमङ्गलमिव पश्यामि I view the mango blossom as the first auspicious outcome of the Spring season. चूतं is qualified by three adjectives. (1) हर्षित Past passive participle of the causal of हृष् to be pleased. हर्षिताः पिकाः येन तत् हर्षितपिककं. A Bahuvrīhi compound takes the final suffix क optionally. The mango blossom causes the joy of Kokils. In fact Kokils are said to sip the juice of mango sprouts and with the throats lubricated thereby to emit notes

all the more sweet in the Spring. (2) वसन्तमासस्य जीवितसदृशं The mango flower represents the life of the spring month. (3) षट्चरणस्य चरणैः भग्नं Bending under the feet of black bees. षट् चरणाः यस्य षट्चरणः A black bee; etymologically, a six-footed one. भग्न Past passive participle of भञ्ज् to break. There are vast divergences of readings in this verse. The reading given in our text is the one adopted by the commentator Śatāvadhānaṁ. Kāṭayavema gives the same reading except that in the place of ऋतुमङ्गलमिव he reads ऋतोरङ्गमिव. The commentator Rāghava Bhaṭṭa has entirely a different verse in its place:—आताम्रहरितपाण्डुर जीवित सत्यं वसन्तमासस्य । दृष्टोऽसि चूतकोरक ऋतुमङ्गल त्वां प्रसादयामि ॥ Pisharodi's reading which follows Rāghava Bhaṭṭa with some slight modifications runs thus:—आताम्रहरितपाण्डर जीवितसर्वं वसन्तमासस्य । दिष्टया चूताङ्कुर ऋतुमङ्गल त्वां खलु पश्यामि ॥ Kale follows Rāghava Bhaṭṭa's reading except that he substitutes जीवितसर्वं for जीवित सत्यं.

Page 143. परभृतिका lit., she-cuckoo, is the name of the first garden-keeper who referred to the mango blossom in the foregoing verse. The name of the second maid is मधुकरिका. Parabhṛtikā justifies her jubilation at the sight of the mango bud, because her name itself suggests a cuckoo which grows into raptures at the sight of mango sprouts. मधुमासः The month of the Spring. The first maid addresses Madhukarikā and says that it is the season for her. मदविभ्रमगीतानां A she-bee in the spring grows intoxicated

with honey, indulges in lovely actions and releases her sweet hum. Likewise it is the occasion for the garden-keeper Madhukarikā, as her name suggests, to do what all a bee does in the spring. अग्रं चासौ पादश्च अग्रपादः. Vide Vāmana :—हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्. अग्रपादे स्थिता भूत्वा. Standing on the forepart of her foot to raise her stature so as to be able to pluck the mango sprout from the tree. अर्धमर्चनफलस्य The first maid jocularly stipulates for a half of the benefit of worship for the help sought of her in holding her friend firm while she plucks flowers.

Page 144. कपोतक is a peculiar posture of the hand raised in obeisance wherein the palms of both hands are knit such that the borders of the palms come in contact with each other leaving a hollow within to hold flowers or other offerings. Its definition is given thus :—कपोतः प्रान्तसंश्लेषादन्योन्यं सर्पशीर्षयोः. Bharata gives a clearer definition thus :—उभाभ्यामपि हस्ताभ्यामन्योन्यं पार्श्वसंग्रहात् । हस्तः कपोतको नाम कर्म चास्य निबोधत ॥ विनयोपगमे चैव प्रणामकरणे तथा । गुरोः संभाषणे चैव कपोतः परिकीर्तितः ॥

Verse 3. हे चूताङ्कुर O mango sprout. त्वं गृहीतधनुषे कामाय मया दत्तोऽसि You are offered by me to Cupid who has taken up his bow. पञ्चानां (मध्ये) अभ्यधिकः The best among the five. This dissolution has to be resorted to though irregular since mango is one of the five flowers recognised as Cupid's arrows. Vide Amara :–अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥

Hence the usual Vigraha पञ्चभ्य: अभ्यधिक: has been discarded. पञ्चाभ्यधिक: शरो भव You shall be the best and most powerful of all the five arrows of Cupid. शर: is qualified by an adjective which refers to the target of Cupid's arrows. पथिकजनानां युवतय एव लक्ष्यं यस्य स: The separated wives of travellers constitute the target.

अपटी A curtain. अपटीक्षेपेण Throwing off the curtain. The chamberlain enters enraged and chides the maid for indulging in the spring festivity when it has been prohibited by the king. आम्रकलिकाया: भङ्ग: The plucking of mango buds. अगृहीत: अर्थ: याभ्यां ते अगृहीतार्थे Ignorant of the fact. अगृहीतार्थे + आवां will remain as it is without the coalescence of the final vowel of the first word. Nouns or verbs in the dual number ending in ई, ऊ or ए do not coalesce with a following vowel. Pāṇini :—ईदूदेद्द्विवचनं प्रगृह्यम्. न किल is a question to be pronounced in a tone of interrogation. किल suggests the interrogation. वसन्ते भवा: वासन्तिका: तरव: Trees which put forth bloom in the spring. प्रमाणीकृतं Has been accepted as authority ; obeyed. पत्रिभि: By birds.

Verse 4. To exemplify the respect shown by trees and birds this verse refers to two trees and one species of birds which respect the king's command. चिरनिर्गतापि चूतानां कलिका The mango bud though it has made its appearance long since. स्वं रज: न बध्नाति Does not develop pollen. संनद्धं यत् कुरबकं तदपि कोरकावस्थया स्थितं The Kurabaka flower though ready to burst forth

remains in the form of a bud. The third foot of the verse refers to the action of cuckoos. पुंस्कोकिलानां—male cuckoos, is merely illustrative of the whole species of cuckoos. शिशिरे गतेऽपि Though the cold season has passed; even when the spring season has arrived. पुंस्कोकिलानां रुतं The voice of cuckoos. कण्ठेषु स्खलितं Slips in their throats. It is a well-known phenomenon that cuckoos yield notes of the Pañcama tone in the Spring. Amara :—पिकः कूजति पञ्चमम्. Even the cuckoos refrain from emitting their Pañcama notes. The verse winds up by saying that even Cupid respects the king's command. शङ्के I divine. स्मरोऽपि चकितः सन् The god of love too being afraid. संहरति Withdraws. शरं His arrow. तूणात् अर्धं कृष्टं Half drawn out from his quiver.

Page 145. कति दिवसानि means कतिपयदिवसानि A few days. राष्ट्रे भवः राष्ट्रियः. Amara :—राज्ञः स्यालस्तु राष्ट्रियः. Mitrāvasu is the name of the Syāla. भर्तुः पादमूलात् प्रेषितयोः Since we were sent away from the side of the king. The word पाद—foot is used to denote respect. A few days back we have been sent away from the palace to attend to the decoration of the garden to arrange for the celebration of the Spring festivities. We have been attending to it and we have now finished it. So we don't know what happened in the outside world. The prohibition of the spring festivities by the king is therefore unknown to us. After पादमूलात् प्रेषितयोः Kāṭayavema's reading adds अत्र चरन्त्योः

which makes the meaning somewhat clear though even without it the same meaning is got. In the place of भर्तुः पादमूलात् Rāghava Bhaṭṭa's reading gives भट्टिनीपादमूलं, the idea being that the servant-maids were sent to the queen just a few days back and being therefore newcomers they are not aware of the orders of the king. But it is difficult to see how if they were in the palace they would fail to hear of the king's proclamation so widely broadcast as to be even observed by the trees and birds. In the place of भर्तुः पादमूलात् Śatāvadhānam reads भर्तुः पादमूलं—to the side of the king. This is also open to the same objection as Rāghava Bhaṭṭa's reading. प्रतिकर्म Decoration. पूर्वं श्रुतः श्रुतपूर्वः, न श्रुतपूर्वः अश्रुतपूर्वः Not heard of before. एष वृत्तान्तः This news of the interdiction of the spring festivities by the king. प्रवर्तितव्यं, भवतीभ्यां understood.

Page 146. किंनिमित्तं Both the female garden-keepers ask the chamberlain why the spring festival has been prohibited by the king. गुरुणा कारणेन भवितव्यं There must be some serious cause. बहुलीभूतं Wide-spread. कर्णस्य पन्थाः कर्णपथः. पथिन् changes to पथ at the end of a compound. कुले (जनसमूहे) भवं कौलीनं A scandal, bad repute, because it springs in the loose talk of the public. शकुन्तलाप्रत्यादेश एव कौलीनं The scandal of Śakuntalā's repudiation. यावदङ्गुलीयकदर्शनं Till the sight of the ring. So it may be presumed that some days had elapsed since the sight of the ring up to the advent of the Spring. ऊढ Past passive participle of वह्. पूर्वं

ऊढा ऊढपूर्वा Formerly married. तदाप्रभृति From that time forward.

Verse 5. This verse describes the attitude of the king stricken with remorse at the repudiation of Śakuntalā. रम्यं द्वेष्टि He dislikes enjoyable things like sandal, flowers, drinks, women and the like. पूर्वं यथा यथापुरं An Avyayībhāva compound meaning—'as before.' If the reading यथा पुरा is adopted, तथा will have to be understood. प्रकृतिभिः By his ministers. अहनि अहनि प्रत्यहं. प्रतिशब्देन वीप्सायां अव्ययीभावः. न सेव्यते. He is not attended daily. He does not confer with his ministers daily as he used to do before. शय्यायाः प्रान्ताः तेषु विवर्तनैः By revolutions at the edges of his couch. उद्गता निद्रा यस्मात् सः उन्निद्रः एव सन् Remaining sleepless. क्षपाः विगमयति He passes the nights. दाक्षिण्यं Accommodation, obligation, courtesy. अन्तःपुरेभ्यः To the inmates of the harem. उचितां वाचं यदा ददाति When he talks the usual words. तदा. गोत्रं Name. गोत्रेषु स्खलितः भवति He blunders in names. He will often address other ladies as Śakuntalā. चिरं व्रीडया विलक्षः भवति He becomes embarrassed by shame.

Page 147. प्रियं मे This news of the king's melancholy is pleasing to Sānumatī as Śakuntalā is her friend's daughter. प्रभवतः means प्रभोः. विमनसो भावः वैमनस्यं Dejection, gloom. प्रत्याख्यातः Prohibited. एतु Imperative mood, 3rd person singular of इ to go, walk on, proceed. अनुष्ठीयतां Passive Imperative of स्था with अनु

to perform. अहो सर्वास्ववस्थासु रमणीयत्वमाकृतिविशेषाणाम्. Cf.—अहो सर्वास्ववस्थास्वनवद्यता रूपस्य Mālavikāgnimitra II.

Verse 6. This verse describes the emaciated but attractive personality of the king even in depression. प्रत्यादिष्टः विशेषमण्डनस्य विधिः येन सः He has discarded all embellishment of the person. प्रकोष्ठः Forearm; the portion between the elbow and the wrist. वामः प्रकोष्ठः, तस्मिन् अर्पितं काञ्चनं एकमेव वलयं बिभ्रत् Bearing a single golden bracelet on his left forearm. Kāṭayavema points out that when it is usual for men to wear a single bracelet on the right hand, its being placed on the left hand denotes the king's mental distraction. बिभ्रत् Present participle of भृ, 3rd conjugation. The absence of नुम् in the masculine form is due to Pāṇini:—नाभ्यस्ताच्छतुः. श्वासेन उपरक्तः अधरः यस्य सः With his lower lip darkened as a result of being scorched by his hot and heavy sighs. उपरक्त is allied to उपराग an eclipse. There is also a reading श्वासापरक्ताधरः where अपरक्त means stripped of its red hue, pale. चिन्ता च जागरणं च, ताभ्यां प्रतान्ते नयने यस्य सः By care and wakefulness his eyes are much clouded. आत्मनः तेजोगुणात् By reason of the quality of his innate lustre. क्षीणोऽपि नालक्ष्यते Though reduced it is not seen as such. क्षीण = क्षि + त. Like what? संस्कारेण उल्लिखितः Improved by polishing. महामणिरिव Like a valuable gem. As to a gem reduced by polish gaining in lustre see the following:—मणिः शाणोल्लीढः समरविजयी हेतिदलितो मदक्षीणो नागः

शरदि सरिदाश्यानपुलिना । कलाशेषश्चन्द्रः सुरतमृदिता बालवनिता तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु नृपाः ॥

Page 148. स्थाने Properly. Śakuntalā's grief over her separation is legitimate, because Duṣyanta was such a loving husband.

Verse 7. सारङ्गस्येव अक्षिणी यस्याः तया सारङ्गाक्ष्या प्रियया By my deer-eyed beloved. प्रथमं प्रतिबोध्यमानमपि सुप्तं Asleep though roused. इदं हतहृदयं This accursed heart of mine. अनुशयस्य दुःखं तस्मै अनुशयदुःखाय To experience the misery visited by repentance. संप्रति विबुद्धं Has now woke up.

ईदृशानि etc. Such are the pieces of good fortune. तपस्विनी A pitiable woman. Amara:—तपस्वी शोच्यतापसौ.

Page 149. चिकित्सितव्यः To be cured, formed by adding the कृत्य suffix to the root कित् to cure. The root कित् takes the suffix सन् which is usually the desiderative suffix in स्वार्थ. Vide Pāṇini:—गुप्तिज्किद्भ्यः सन् and Vārtika—कितेर्व्याधिप्रतीकारे. प्रमदस्य वनं प्रमदवनं A pleasure-garden. काममनतिक्रम्य यथाकामं An Avyayībhāva compound. महाराजः विनोदस्थानानि अध्यास्ताम् Let the great king occupy the sites of diversion. अध्यास्तां Imperative, 3rd person singular of आस् with अधि. When governed by शी, स्था or आस् prefixed with अधि, a noun denoting the place of the respective actions denoted by the roots takes the Accusative instead of the Locative case. Pāṇini:—अधिशीङ्स्थासां कर्म. अमा (समीपे) भवः अमात्यः A minister. Pāṇini:—अव्ययात्त्यप्. आर्यपिशुन is the name of a minister. न संभावितं used in the sense of न शक्यं. धर्मासनमध्यासितुं To preside over the judicial seat. प्रत्यवेक्षितं Scrutinised.

It therefore seems to have been the practice for ministers to make a preliminary enquiry into the causes of litigants and report the gist to the king sitting as judge. तत्पत्रमारोप्य Making a record of it. दीयतां Let it be given. वातायन is the name of the king's chamberlain. कृतं भवता निर्मक्षिकं This phrase has already occurred at page 47 of the text. तापस्य छेदेन रमणीयः Fascinating by the prevention of the Sun's heat. आत्मानं रमयिष्यसि You will divert yourself. रन्ध्रेषु उपनिपतन्तीति रन्ध्रोपनिपातिनः अनर्थाः Miseries overtake a man at weak points. व्यभिचरितुं शीलमस्येति व्यभिचारि That which deviates from a rule. न व्यभिचारि अव्यभिचारि वचः A saying which never fails; an axiomatic truth. For the use of अव्यभिचारि compare :—यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः Kumārasaṁbhava V—36.

Page 150. मुनिसुता etc. मुनिसुतायाः प्रणयः, तस्य स्मृतिं रुणद्धीति तथाभूतेन adjectival to तमसा. The darkness which overtook me blocked all recollection of my love towards the sage's daughter. Just when my mind is relieved of its darkness, Cupid has applied the mango blossom to his bow. This bears out the statement that miseries rush at weak points.

दण्डकाष्ठेन. With his characteristic humour the Vidūṣaka proposes to blow out the archer Cupid with a stick. In the place of कन्दर्पव्याधं there is also a reading कन्दर्पबाणं which is more in accord with चूताङ्कुरं that follows in the stage-direction. चूताङ्कुरं पातयितुं To

fell down a mango sprout. If the mango sprout is struck down the archer is disabled. It may be remembered that the mango flower or sprout is the chief of Cupid's arrows which are fivefold. ब्रह्मण: वर्च: ब्रह्मवर्चसं. वर्चस् when preceded by ब्रह्मन् or हस्तिन् in a compound takes the final augment अ. ब्रह्महस्तिभ्यां वर्चसः इत्यच्प्रत्ययः. ब्रह्मवर्चसं A Brahmin's power. प्रियायाः किंचिदनुकारिणीषु लतासु Creepers are generally described as resembling graceful ladies. Cf: श्यामास्वङ्गं etc. Meghasandeśa II-41. दृष्टिं विलोभयामि. The sight of like objects, the drawing of the pictures of sweethearts, their sights in dream and the contact of things which have been contacted by the dear ones are the four kinds of diversion, indulged in by lovers in separation. अतिवाहयिष्यामि I shall spend. Causal of वह् with अति. स्वहस्तलिखितां The king has drawn Śakuntalā's picture with his own hand. The Vidūṣaka reminds the king that he has given orders to maid Caturikā to bring Śakuntalā's picture. इदमिव पश्यति (ज्ञानविषयो भवति) ईदृशं, the other forms being ईदृक् and ईदृक्षं. The three forms are formed respectively by the addition of the suffixes कञ्, क्विप् and क्स.

Page 151. मणिशिला Marble slab or a stone set with gems. स्वागतेन The Mādhavī bower seems to extend a welcome to us by the offer of amenities. Cf :— मधुरमिव वदन्ति स्वागतं भृङ्गशब्दैः Nāgānanda I—12. निषीदतु Imperative, 3rd person singular of सद् (सीद्) with नि. लतादंशिता Armoured by creepers; concealed by creepers. Kāṭayavema reads instead लतासंगोपिता, Rāghava

Bhaṭṭa लतासंश्रिता. बहुमुखमनुरागं Love exhibited in a number of ways. भवान् मत्समीपगतो नासीत् It may be remembered that just before the repudiation scene Vidūṣaka had been sent away to appease Haṁsapadikā. कच्चित् a particle of interrogation.

Page 152. परिहासविजल्प एषः न भूतार्थ इत्याख्यातं. Refer to the verse क वयं etc. at page 59 of the text. मृत्पिण्ड इव बुद्धिः यस्य सः मृत्पिण्डबुद्धिः A blockhead ; one whose brain resembles a clod of earth. भवितव्यं What is bound to happen. तस्य भावः भवितव्यता बलवती Fate is all-powerful. अनुपपन्नं Your calling out to me for help is unbecoming of you. शोकस्य पात्रं शोकपात्रं, शोकपात्रं आत्मा येषां ते शोकपात्रात्मानः Fallen a victim to grief. ननु प्रवातेऽपि निष्कम्पा गिरयः Indeed mountains stand firm even in a storm. Vide parallel :— न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि। द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥ Raghu VIII-90. निराकरणेन विक्लवा Perplexed by my repudiation.

Verse 9. The king grieves in recollection of his grieving beloved at the repudiation scene when she wanted to follow her kinsmen but was sternly prohibited by Śārṅgarava. इतः = इदं + तस् From here ; from me. प्रत्यादेशात् By reason of repudiation. स्वजनं अनुगन्तुं To follow her kinsmen. व्यवसिता Bent upon, adjectival to सा preceding the verse. गुरुसमे गुरुशिष्ये तिष्ठ इति उच्चैः वदति सति Locative absolute. स्थिता She stood. The change of the final vowel to इ in सो and स्था is due to Pāṇini :—द्यतिस्यतिमास्थामित्ति किति. बाष्पस्य प्रसरः, तेन कलुषां दृष्टिं

क्रूरे मयि पुनः अर्पितवती इति यत् तत् सविषं शल्यमिव मां दहति. शल्यं The tip of an arrow.

Page 153. पतिदेवतां पतिः देवता यस्यास्तां One to whom her husband is god; a lady solely devoted to her husband. Monier Williams translates this as the idol or goddess of her husband or a wife idolised by her husband. This is evidently wrong. परामष्टुं Infinitive of purpose of मृश् with परा, an alternative form being पराम्रष्टुं. Pāṇini :—अनुदात्तस्य चर्दुपधस्यान्यतरस्याम्. ते सख्याः refers to Śakuntalā: जन्मनः प्रतिष्ठा जन्मप्रतिष्ठा The source of birth; mother. तत्सहचारिणीभिः By Menakā's comrades. But in reality Śakuntalā was lifted and taken away by Menakā herself as evident from Mārīca's words later on :—यदैव अप्सरस्तीर्थवितरणात् प्रत्यादेशाविक्लबां शकुन्तलामादाय मेनका दाक्षायणीमुपगता at page 200 of the text. संमोहः Delusion; forgetfulness. प्रतिबोधः Awakening.

Page 154. स्वप्नो नु. The king indulges in a series of surmises. पुण्यं फलं तावदेव (सत्) क्लिष्टं नु The fruit of past virtuous deeds being only of such measure has come to an end? असंनिवृत्त्यै Never to return. तत् अतीतं It has gone away. This refers to the love-affair of Śakuntalā. एते The hopes about a re-union with Śakuntalā. मनोरथानां अतटाः प्रपाताः Are rivers of dreams not flowing within banks. The reading प्रवाहाः in the place of प्रपाताः adopted by Kāṭayavema is better. प्रपात strictly means a waterfall, and as such the adjective अतटाः will be superfluous. Amara :—प्रपातस्त्वतटो भृगुः. Rāghava Bhaṭṭa adopts the reading मनोरथा नाम तटप्रपाताः These

dreams are like the crumblings of river-banks. When a river is in spate the layers of earth constituting its banks fall one after another. Thus my hopes rise and are shattered in quick succession. However the reading अतटाः प्रपाताः or अतटाः प्रवाहाः is better as it suggests the idea of castles in the air.

अवश्यंभाविनः adjectival to अर्थस्य understood. अचिन्तनीयः समागमो भवति इति to be taken along with अर्थस्य understood. Of the fact that a mysterious re-union will take place. अङ्गुलीयकमेव निदर्शनं The ring itself which has been recovered is an index. असुलभात् स्थानात् भ्रंशि Having slipped from a place rare to attain.

Verse 11. हे अङ्गुलीय The king says that judged from the result the stock of merit belonging to the ring is found to be as poor as his. यत् means यस्मात्. अरुणनखमनोहरासु तस्याः अङ्गुलीषु लब्धपदं सत् च्युतं असि.

Page 155. केन उद्घातेन With what preface. In what context? आकारितः Inspired. कियच्चिरेण By what time; within how long? प्रतिपत्तिं दास्यति. प्रतिपत्तिः ordinarily means acceptance. Here it refers to recognition, a formal conferment of status as the king's wife; an admittance into the harem. इमां मुद्रां. मुद्रा ordinarily means a seal or a token. Here it relates to the signet-ring of the king. प्रत्यभिहिता Told in reply.

Verse 12. एकैकं One by one, adjectival to नामाक्षरं. दिवसे दिवसे Every day. अत्र In this ring. मम इदं मदीयं नाम्नः अक्षरं नामाक्षरं गणय Count the letters of my name on

this ring. How long? यावत् (नामाक्षरं) अन्तं गच्छति Till the letters reach the end of the name. If the reading गच्छसि is adopted the meaning is—'Till you reach the end of my name.' The king's name—Duṣyanta, consists of three syllables so that the last syllable will be reached on the third day of counting. The idea is that he will take steps to take her to the palace in three days. तावत् हे प्रिये मम अवरोधगृहः तस्मिन् प्रवेशः तं नेता जनः The messenger who will take you for admission into the harem. तव समीपं उपेष्यति इति. नेता = नी + तृच्. नी governs two objects त्वां and प्रवेशं. त्वां changes to the Genitive case by Pāṇini :—कर्तृकर्मणोः कृति. Hence we get तव नेता. As for प्रवेशं the Genitive case is optional according to the Vārtika :—गुणकर्मणि वेष्यते. Hence प्रवेशं retains the Accusative case. Or नेता may be treated as ending in तृन् in which case the Genitive case being prohibited under न लोकाव्ययनिष्ठाखलर्थतृनाम्, the Accusative is used in प्रवेशं. In either case the suffix तृ is used in the future significance.

तत् in तच्च means शकुन्तलायाः मदवरोधगृहनयनं. रमणीयः अवधिः The time-limit set by Duṣyanta is itself romantic. विधिना विसंवादितः Disrupted by Destiny.

Page 156. तपस्विन्याः शकुन्तलायाः Of the pitiable Śakuntalā. अधर्मात् भीरुः तस्य. The Genitives in राजर्षेः and शकुन्तलायाः governed by परिणये are respectively कर्तरि षष्ठी and कर्मणि षष्ठी. अभिज्ञानं अपेक्षते is a question by Kāku or tone of interrogation. उपालप्स्ये 2nd future, 1st person singular of लभ् with उप and आ to taunt, censure. गृहीतः

Past passive participle of ग्रह्. Vidūṣaka deplores that his friend has grown mad on the loss of Śakuntalā.

Verse 13. In Verse 11 the king has already addressed the ring. This verse is in further address of the ring. बन्धुराः कोमलाः अङ्गुलयः यस्य तं करं विहाय Having abandoned that hand of hers possessed of charming tender fingers. अम्भसि कथं नु निमग्नमसि How did you sink into the waters (of Śacītīrtha)? मग्न = मस्ज् + त. The नत्व is due to Pāṇini :—ओदितश्च. अचेतनं नाम Being inanimate, it is natural for you to ignore the merits of my beloved. मयैव etc. But how did I set at naught my beloved?

Page 157. भोक्तुं इच्छा बुभुक्षा Hunger. अहं खलु बुभुक्षया खादितव्योऽस्मि My hunger has arisen and there is nothing at hand to eat. So hunger will consume me. अकारणपरित्यागेन यः अनुशयः तेन तप्तं हृदयं यस्य सः My heart being stricken with remorse due to a causeless repudiation of my beloved. अनुकम्प्यतां Passive Imperative of कम्प् with अनु to pity. चित्रयुक्तं फलकं चित्रफलकं हस्ते यस्याः सा With picture-board in hand. भट्टिनी Mistress; Śakuntalā in the context. मधुरेण अवस्थानेन दर्शनीयः Fascinating by a beautiful outline. भावस्य अनुप्रवेशः The presentation of emotions. निम्नोन्नतप्रदेशेषु In the high and low parts as presented in the picture the eye seems to stumble. वर्तिकानिपुणता The skill of pen.

Verse 14. The king says that any amount of improvement made in the picture hardly brings out

the full beauty of his beloved. तस्याः लावण्यं Her loveliness. रेखया किंचिदन्वितं Has been but slightly followed in the outline.

Page 158. तिस्रः refers to Śakuntalā, Priyaṁvadā and Anasūyā. बह्वीषु का कतमा Which among many? अनभिज्ञः Sānumatī describes Vidūṣaka as ignorant, because of his inability to find out the best beauty from the three. येषा etc. Vidūṣaka identifies Śakuntalā by several signs. The first is केशान्त. शिथिलात् केशबन्धनात् उद्वान्तं कुसुमं यत्र तेन केशान्तेन By the hair from whose loosened knot flowers slip down. Secondly, her face is bespangled with drops of sweat. Thirdly, her hands appear stretched far down. All these are due to her exercise of watering the trees. अवसेकेन स्निग्धाः तरुणपल्लवाः यस्य तथाभूतस्य चूतपादपस्य पार्श्वे By the side of the mango tree abounding in tender leaves shining glossy by reason of the fresh sprinkling of water.

Page 159. भावस्य चिह्नं भावचिह्नं The mark of my emotion.

Verse 15. स्विन्नाः अङ्गुलयः, तेषां विनिवेशः. Perspiration is said to be one of the eight symptoms of love known as Sātvika Bhāvas:—स्तम्भः प्रलयरोमाञ्चौ स्वेदो वैवर्ण्यवेपथू। अश्रु वैस्वर्यमित्यष्टौ सात्विकाः परिकीर्तिताः॥ At the edges of the outline is seen the patch of stain corresponding to his sweating fingers. अश्रु च Tears are also one of the Sātvika bhāvas referred to above. कपोलात् पतितं कपोलपतितं As he wrote the picture, tears trickled down his cheeks and have fallen on the colours painted

on the picture, which have thereby become swollen. These two marks are referred to by the word भावचिह्नं in the foregoing passage.

वर्तिकां तावदानय. The king desires to complete the picture by adding some more features. अहमेव एतत् अवलम्बे When the servant-maid requested Vidūṣaka to hold the picture, the king volunteers to do it himself. It shows his high regard for the picture.

Verse 16. साक्षात् In person. उपगतां प्रियां पूर्वमपहाय: वहतीति वहा, स्रोतसः वहा तां स्रोतोवहां A river. निकामं जलं यस्यास्तां Possessed of abundant water. प्रणयः अस्यास्तीति प्रणयवान्, another form being प्रणयी. The latter form seems to be grammatically correct ; for, under Pāṇini :—सुखादिभ्यश्च the suffix इनि is obligatory. मृगाणां तृष्णा अस्यामस्तीति मृगतृष्णा The place in which the deer wish to quench their thirst. सैव मृगतृष्णिका A mirage. Amara :—मृगतृष्णा मरीचिका. The figure of speech is निदर्शना.

Page 160. लिखितव्यं is a mistake for लेखितव्यं. Similarly आलिखितुकामः is a mistake for आलेखितुकामः. श्रूयतां goes along with लेखितव्यं to be imported from Vidūṣaka's speech.

Verse 17. सिकताः सन्त्यस्मिन्निति सैकतं, an alternative form being सिकतिलं. लीन = ली + त. The नत्व is due to Pāṇini :—ल्वादिभ्यः. सैकतेषु लीनानि हंसमिथुनानि यस्याः सा In whose sandy banks couples of swans lurk. The river Mālinī has to be drawn in the picture and by its sides the slopes of the Himalayas. ताम् अभितः. अभितः an Indeclinable meaning 'near' governs a noun in

the Accusative case. Vide Pāṇini :—अभितःपरितःसमया-निकषाहाप्रतियोगेऽपि. निषण्ण = नि-सद् + त. Roots ending in द् when followed by the suffix त change their final द् to न् and the following त to न. Pāṇini :—रदाभ्यां निष्ठातो नः पूर्वस्य च दः. निषण्णाः हरिणाः येषु ते Where the deer are squatting. गौरीगुरोः पावनाः पादाः कार्याः. शाखायां लम्बितं वल्कलं यस्य तथाभूतस्य तरोः अधः Underneath a tree where the bark-garment is hanging on its branch, it having been spread out over the branch for drying. कृष्णमृगस्य शृङ्गे In the horn of a black antelope. वामनयनं कण्डूयमानां मृगीं निर्मातुं इच्छामि I desire to insert a she-deer scratching her left eye. Cf. शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः Kumāra III—36.

पूरितव्यमनेन. Here is a stroke of Vidūṣaka's humour. लम्बाः कूर्चाः येषां तेषां लम्बकूर्चानां तापसानां कदम्बैः Since there are two instrumentals अनेन and कदम्बैः, the one refers to the प्रयोजककर्ता, the other to the प्रयोज्यकर्ता. So पूरितव्यं must be deemed to have been formed by adding तव्य to the root in the causal. Hence पूरयितव्यं will be proper.

Page 161. प्रसाधनं An ornament.

Verse 18. The king desires to draw in the picture the two ornaments characteristic of forest-life, viz., the ear-ring consisting of the Śirīṣa blossom and the wreath of lotus-fibre round the neck. शिरीषं न कृतं The Śirīṣa flower has not been drawn in the picture. Śirīṣa is noted for its softness. How is Śirīṣa? कर्णे अर्पितं बन्धनं यस्य तत् Fixed to the ear. आ

गण्डात् विलम्बिनः केसराः यस्य तत् Its filaments overhang her cheeks. शरदः चन्द्रः, तस्य मरीचिवत् कोमलं As tender as the rays of the autumnal moon. मृणालसूत्रं A wreath of lotus fibre. स्तनयोः अन्तरं तस्मिन् स्तनान्तरे In the interval of her breasts. न रचितं Has not been inserted.

चकितचकितेव स्थिता. The picture represents the fright of Śakuntalā at the onslaught of the bee referred to in the first Act. दास्याः पुत्रः A female slave's son. It is a compound used as a term of rebuke. As for the Aluk see Pāṇini:—षष्ठ्या आक्रोशे. कुसुमरसपाटच्चरः A thief of honey. A thief by nature, the bee engages in the attack of the lady's face. वार्यतामेष दुष्टः Let this rogue be prohibited.

Page 162. भवानेव etc. Vidūṣaka suggests that as a king his friend has to punish the bee and not he himself. The dialogue proceeds as if the incident was a reality and not a mere pictorial presentation. परिपतनखेदं The trouble of falling on or hovering round the face of Śakuntalā.

Verse 19. The king suggests a more pleasant business for the bee to do. This verse is addressed to a male bee. कुसुमनिषण्णा एषा मधुकरी तृषितापि भवन्तमनुरक्ता सती भवन्तं प्रतिपालयति. त्वया विना एषा मधु न पिबति खलु. The she-bee wouldn't partake of the honey without you. Cf. मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः Kumāra III-36.

अभिजातं In a dignified manner. वामा Perverse.

Verse 20. The king threatens the bee with punishment for not obeying his command. अक्लिष्टो यो

बालतरुपल्लवः तद्वत् लोभनीयः तं adjectival to बिम्बाधरं. मया रतोत्सवेषु सदयमेव पीतं, an adjectival phrase qualifying बिम्बाधरं. बिम्बसदृशः अधरः The lower lip resembling the Bimba fruit red in colour. हे भ्रमर प्रियायाः बिम्बाधरं स्पृशसि चेत् If you touch the lower lip of my beloved. त्वां कमलोदरमेव बन्धनं, तस्मिन् तिष्ठतीति तथाभूतं कारयामि. It is the practice of kings to punish an offender with confinement in jail. Accordingly Duṣyanta threatens the bee with a confinement within the interior of a lotus flower. It is a natural phenomenon that a bee gets caught up inside a lotus flower when it closes at nightfall and comes out in the morning when it opens. This confinement is poetically conceived of as imprisonment. Or it may be that the king in his deranged state of mind due to separation from his sweetheart imagines a bee's stay in the womb of a lotus as tantamount to incarceration.

Page 163. तीक्ष्णदण्डस्य भेष्यति. In Sanskrit a noun denoting the source of fear takes the Ablative case when governed by the root भी and its synonyms. In Prākṛt however the rule is not strictly observed. लिखितमनतिक्रम्य यथालिखितं, तथा अनुभवितुं शीलमस्येति यथालिखितानुभावी One who feels in strict conformity with what is presented in the picture. पुरोभागिनः भावः पौरोभाग्यं Intolerance.

Verse 21. तन्मयेन हृदयेन With a heart totally absorbed in her. साक्षादिव As if in person. दर्शनसुखमनुभवतः मे To me who enjoy the bliss of her sight. स्मृतिकारिणा

त्वया By you that reminded me. कान्ता पुनरपि चित्रीकृता My sweetheart has again been turned into a picture.

विधानस्य मार्गः विधानमार्गः The mode of conduct, practice. This refers to the king's attitude involving inconsistency between his past and present attitude—पूर्वापरयोः विरोधी.

Verse 22. तस्याः स्वप्ने समागमः Her union in dream. प्रजागरात् खिलीभूतः Has become scarce through sleeplessness. बाष्पस्तु चित्रगतामपि एनां, द्रष्टुं न ददाति means दर्शनं प्रतिबध्नाति. Vide parallel :—त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायामात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् । अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे क्रूरस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ॥ Megha Sandeśa II–42.

Page 164. प्रमार्जितं Past passive participle of मृज् with प्र to wipe off. Pāṇini :—मृजेर्वृद्धिः. इतोमुखं Towards this place. तरलिका is the name of another Ceṭī. दिष्ट्या त्वं मुक्ता. Vidūṣaka's idea is that the release of Caturikā has enabled her to communicate the queen's arrival in advance and thus the king has been saved from some predicament in which he would have fallen if the queen sees the picture. मया निर्वाहित आत्मा I made good my escape. बहुमानः Self-esteem. बहुमानगर्विता The idea is that the queen will not brook my leanings towards Śakuntalā.

Page 165. आत्मानं इति भण For the concealment of the picture will save the king from the queen's resentment. मेघस्य प्रतिच्छन्दः मेघप्रतिच्छन्दः 'The counterpart of a cloud' by which name the top floor of Duṣyanta's palace was known. मां शब्दापय Call out for me. शब्दापय

There is no warrant for the augment आपुक्. शब्दायस्व will be the correct word. स्थिरं सौहृदं यस्य सः Steady in friendship; true to his old acquaintance. प्रथमसंभावनां His earlier regard for the queen. अपेक्षते Cherishes or respects. वेत्रवती is a female doorkeeper who carries a letter to the king from the minister. अथ किं is a pair of Indeclinables meaning 'yes.' कार्यं जानातीति कार्यज्ञा One who appreciates business.

Page 166. अर्थानां जातं अर्थजातं A number of matters to be investigated. गणनाबहुलतया Owing to the largeness of their number. अनुवाच्य Perusing. समुद्रे व्यवहर्तुं शीलमस्य समुद्रव्यवहारी One who trades overseas. An exporter and importer from foreign lands. सार्थं वहतीति सार्थवाहः A leading merchant. नौव्यसनेन By an accident to the ship. विपन्नः Died. न विद्यते अपत्यं यस्य सः अनपत्यः Childless. तपस्वी A pitiable one. राजानं गच्छतीति राजगामी तस्य अर्थसंचयः His assets will escheat to the king. इति अमात्येन लिखितं This note of the minister follows the usual wake of officials anxious to oblige their government. अनपत्यस्य भावः अनपत्यता Childlessness. बहुपत्नीकेन तत्रभवता भवितव्यं equivalent to तत्रभवान् बहुपत्नीको भवेत्. आपन्नसत्वा A pregnant woman. साकेतः Another name of Ayodhyā. साकेते भवः साकेतः तस्य श्रेष्ठिनः A merchant and native of Ayodhyā. पुमान् सूयते अनेनेति पुंसवनं. पुंसवन and सीमन्तोन्नयन are two ceremonies done simultaneously for the benefit of a son in the womb. निर्वृत्तं पुंसवनं यस्याः सा निर्वृत्तपुंसवना Whose पुंसवन has been performed. ननु गर्भः पित्र्यं रिक्थं अर्हति The child in the womb is entitled to inherit the father's estate.

This throws a flood of light on the growth of Hindu Law relating to succession. As pointed out by Kāṭayavema, Dhāreśvara and others who interpreted the law prior to Vijñāneśvara declare that a sonless man's estate lapses to the king and that his wives are entitled to a mere maintenance. In support of that position Kāṭayavema cites the following:— अदायिकं राजगामि योषिद्भृत्यौर्ध्वदैहिकम् । अपास्य श्रोत्रियद्रव्यं श्रोत्रियेभ्यस्तद्-र्पयेत् ॥ अन्यत्र ब्राह्मणात्किंतु राजधर्मपरायणः । तत्स्त्रीणां जीवनं दद्यादेष दायविधिः स्मृतः ॥ अदायिकं in the above passage has been construed as अपुत्रकं. Hence the minister interprets the law in one way, but the king's view accords with the later view propounded by Vijñāneśvara and others. This shows that Kālidāsa's days marked a transition in the History of the Law of Inheritance. The theory came to be recognised that a child in the womb is as good as one born. It therefore appears that all the codes of Hindu Law which declare a widow, daughter etc. as the heirs of a sonless man before his estate lapses to the crown are of later date.

Page 167. येन येन etc. Duṣyanta makes a general proclamation that he will act the role of kinsman to whatever person is bereaved, subject however to the limits of decency and virtue. प्रजाः येन येन स्निग्धेन बन्धुना वियुज्यन्ते With whichever dear relation the pepole part. पापादृते To the exclusion of sin; provided the relationship to be assumed by the king does not encourage or border on iniquity. दुष्यन्तः तासां सः सः Duṣyanta

will act the said relation. The idea is—If a father is bereaved of the son, he will act the son and vice versa. If a brother loses his brother, the king will act the brother. But not that he will act the husband to one widowed. He however takes on himself the duty of protecting all his subjects in bereavement. इति घुष्यतां Let this be proclaimed. The announcement is to be made in public in the city by beat of tomtom.

एवं नाम घोषयितव्यं. This is to be treated as a question by काकु or the tone of interrogation. काले प्रवृष्टमिव Like a shower of rain at the proper season. संततेः छेदः, तेन निरवलम्बानां कुलानां संपदः The riches of families stripped of support by a discontinuity of issue. मूलपुरुषस्य अवसानं तस्मिन् मूलपुरुषावसाने At the extinction of the last male holder. परं उपतिष्ठन्ति Devolve on a stanger. The childless merchant's incident reminds the king of the possible extinction of his own line through childlessness.

Page 168. प्रतिहतममङ्गलं. The suffix त in प्रतिहतं has the desiderative significance. Pāṇini:—आशंसायां भूतवच्च. प्रतिहतं therefore means प्रतिहन्यताम्. Let the evil be averted. धिङ्मां. The Indeclinable धिक् governs a noun in the Accusative case. उपस्थितं श्रेयः अवमन्तुं शीलमस्येति तं उपस्थितश्रेयोवमानिनं One that neglected or spurned at a piece of good fortune that came of its own accord.

Verse 24. आत्मनि संरोपिते सत्यपि Though my own self was implanted or preserved in her. Scriptures say that one's own self is born as a child through the

wife. So a wife is called जाया. जायते आत्मा अस्यामिति जाया. That a son is none other than one's own self reproduced is declared thus in the Śruti:—अङ्गादङ्गात्संभवसि हृदयादधिजायसे । आत्मा वै पुत्रनामासि स जीव शरदः शतम् ॥ कुलप्रतिष्ठा धर्मपत्नी मया नाम त्यक्ता The lawful wife in whom the line was to continue was abandoned by me. नाम denotes contempt at himself. An analogy is set out in the second half of the verse. महते फलाय कल्पिष्यमाणा Offering the prospect of a rich harvest. काले उप्तबीजा वसुन्धरा इव Like the earth containing seeds sown at the proper season. उप्त Past passive participle of वप् (डु वप्) बीजसंताने. वसूनि धारयतीति वसुंधरा That which holds treasures or riches; the Earth.

अपरिच्छिन्ना means अविच्छिन्ना Uninterrupted. इदानीं ते संततिर्भविष्यति Your line will continue without a break. Sānumatī says this, because she is aware of the existence of Duṣyanta's child brought up in Mārīca's hermitage. सार्थवाहः A merchant. विमना इव आचरति विमनायते.

Page 169. दुष्यन्तस्य पिण्डभाजः संशयमारूढाः. पिण्ड A cooked ball of rice offered to deceased ancestors. So पिण्डभाजः means पितृs. संशयमारूढाः Are in danger.

Verse 25. This verse sets out the sad predicament of Duṣyanta as fancied by him. बत Interjection of sorrow. अस्मात्परं After this Duṣyanta. निवपनं The offer of water or other libations to Pitṛs. नः कुले कः करिष्यति Who in our race will make? इति (मत्वा) प्रसूत्या विकलेन मया प्रसिक्तं उदकं The water offered by me destitute

of offspring. धौतं अश्रु येन तत् The water with which the tears are washed off. तस्मात् शेषं Its remnant. नूनं पितरः पिबन्ति. Vide parallel :—नूनं मत्तः परं वंश्याः पिण्डविच्छेददर्शिनः । न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः ॥ Raghu I—66.

Page 170. उद्भ्रान्तकेन By taking an upward leap into the sky. Sānumatī being an Apsaras, she has the power to soar up into the sky. अब्रह्मण्यं. ब्रह्मणि साधु ब्रह्मण्यं, तत्र भवतीति अब्रह्मण्यं lit., that which does not befit a Brahmin ; a treatment unworthy to be meted out to a Brahmin. Later on it came to be used as a cry of wail by any one calling out for help. The English equivalent for this is 'Alas.' प्रत्यागतचेतनः. The wail of Vidūṣaka brings back the king to his mental activity. आर्तस्वरः The cry of an afflicted person. माणवकः A boy ; a chap. Amara :—बालस्तु स्यान्माणवकः. आत्तः गन्धः (गर्वः) यस्य सः आत्तगन्धः Insulted. Amara :—आत्तगन्धोऽभिभूतः स्यात्. Cf. पक्षच्छिदा गोत्रभिदात्तगन्धाः Raghuvaṁśa XIII—7. अदृष्टरूपेण सत्वेन By a spirit of invisible form. अभिभूयन्ते A question by Kāku.

Page 171. अहन्यहनि आत्मन एव प्रमादेन स्खलितं तावज्ज्ञातुं न शक्यं One's own dereliction due to negligence is not possible to be known. प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति Interrogation by Kāku. अशेषतः Fully. वेदितुं Infinitive of purpose of विद् to know. The idea is that lapses of the subjects also affect the king.

अविह Alas. गतिभेदेन परिक्रामन् Quickening his pace. पुनस्तदेव पठित्वा Vidūṣaka repeats—अब्रह्मण्यं अब्रह्मण्यं. पश्चात् अवनता शिरोधरा यस्य तं The neck being bent towards the

back. तीक्ष्णः भङ्गः यस्य तं करोति Squeezes hard or causes a violent breaking of. In the place of तीक्ष्णभङ्गं there is also a reading त्रिखण्डं which means—into three pieces. धनुस्तावत्. आनीयतां understood.

Page 172. शार्ङ्गं हस्ते यस्याः सा शार्ङ्गहस्ता With a bow in hand. For यवनी see explanation of the word occurring at page 39 of the text. शराः अस्यन्ते अनेनेति शरासनं. हस्तावापः A cover for the hand usually made of Godha's skin to guard against the frictions of the bowstring.

Verse 27. This is uttered by Mātali from behind the scenes pretending to be a spirit catching hold of Vidūṣaka. अभिनवं कण्ठशोणितं अर्थयत इति अभिनवकण्ठशोणितार्थी Thirsting for the fresh blood of your neck. This is adjectival to both एषः and शार्दूलः. एषः अहं वेष्टमानं त्वां One who wallows; struggling for life. This is adjectival both to त्वां and पशुं. शार्दूलः पशुमिव हन्मि. आत्तं धनुः येन सः आत्तधन्वा. धनुस् at the end of a Bahuvrīhi compound changes to धन्वन्. 'धनुषश्च' इत्यनङादेशः. शरणं भवतु Let Duṣyanta play the protector. This challenge as will be evident later on is intended for rousing the valour of the king through anger.

उद्दिशति Refers to. कुणप A corpse. कुणपाशन An eater of corpses; a Rākṣasa. न भविष्यसि You shall not live. सोपानः A flight of steps.

Page 173. तिरस्करिणी A magic power by which one is able to hide himself and move *incognito.* तमिषुं संदधे I fix the arrow to my bow.

Verse 28. This brings out the peculiar character of the Astra employed by the king. यः वध्यं त्वां हनिष्यति रक्ष्यं द्विजं च रक्षति. The discharge of an arrow is generally accompanied by the pronouncement of Mantras to invest it with the power of the deity which is invoked. Then the arrow is converted to an Astra. We hear of ऐन्द्र, वायव्य, आग्नेय, वारुण and similar other Astras. The Astra in the context has the power of hitting the enemy and at the same time of saving his friend though both are situate in the same place. The discrimination between the target and non-target is brought home by an analogy set out in the second half of the verse. A swan has the power of separating milk from water and drinks the milk alone, leaving the water behind.

Verse 29. हरिणा means इन्द्रेण. For the several meanings of हरि see Amara:—यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥ असुराः तव शरव्यं कृताः. शृणातीति शरुः (हिंस्रः) तस्मै हितं शरव्यं. Pāṇini:—उगवादिभ्यो यत्. Amara:—लक्षं लक्ष्यं शरव्यं च. इदं शरासनं तेषु विकृष्यतां. सुहृज्जने सतां प्रसादसौम्यानि चक्षूंषि पतन्ति, न तु दारुणाः शराः. This shows that Mātali is a friend to be favoured with kindness and not an enemy at whom an arrow is to be aimed.

Page 174. अये मातलिः. The king recognises the oppressor of Vidūṣaka to be none other than Indra's charioteer Mātali, and accordingly he withdraws his Astra. इष्टिपशुरिव मारितः इष्टिपशुमारं मारितः. A root when prefixed with a noun denoting an Upamāna and

governed by it takes the suffix णमुल्, and the root itself is repeated along with the suffixes necessary for the context. This repetition of the root is called अनुप्रयोग. Vide Pāṇini :—उपमाने कर्मणि च and कषादिषु यथाविध्यनुप्रयोगः. यदस्मि प्रेषितः The reason for which I am sent. कालनेमेः प्रसूतिः A race sprung from Kālanemi. दुर्जयः Invincible, the name of a race of Rākṣasas.

Verse 30. जेतुं शक्यः जय्यः One that can be conquered or defeated as distinguished from जेतुं योग्यः जेयः One fit to be conquered. Pāṇini :—क्षय्यजय्यौ शक्यार्थे. यान्तादेशनिपातनार्थमिदम् । शक्यार्थे किं—क्षेतुं जेतुं योग्यं क्षेयं पापं जेयं मनः. न जय्यः अजय्यः Invincible. शतं क्रतवः यस्य सः शतक्रतुः. क्रतु means a sacrifice in classical language. But in the Ṛg Veda it is nowhere used in that sense. Its Vedic meaning is power of the body or mind. शतक्रतु therefore means one possessed of a hundred powers; strong and powerful. The Puranic theory that Indra rises to his status as such by the performance of a hundred Aśvamedha sacrifices is of a later origin. ते सख्युः शतक्रतोः अजय्यः किल. शतक्रतोः. A noun governed by a verbal derivative formed by the addition of a कृत्य suffix takes either the Genitive or the Instrumental case. Pāṇini :—कृत्यानां कर्तरि वा. So शतक्रतुना अजय्यः also can be used. किल denotes repute. It points to the view that according to tradition the offspring of Kālanemi are immune from attack by Indra personally through a boon granted in days of yore. त्वं रणशिरसि तस्य हन्ता स्मृतोऽसि You have been thought of as

his slayer in the brunt of battle. स्मृतः Either by Indra or by the seers. If Indra himself could not slay the host of demons, how can Duṣyanta do it? The answer is given by an analogy. सप्तिः A horse. सप्त सप्तयः यस्य सः सप्तसप्तिः One driving on a chariot drawn by seven horses; the Sun. यत् उच्छेत्तुं न प्रभवति. Which the Sun could not dispel. तत् नैशं तिमिरं चन्द्रः अपाकरोति The Moon dispels that darkness of the night. निशि भवं नैशं. In the analogical clause there is no disparagement to the powers of the Sun. Likewise no disparagement is intended of Indra. Superficially also there is the suggestion that Duṣyanta outwits even Indra in valour. The figure of speech is दृष्टान्त as there is बिम्बप्रतिबिम्बभाव between the sentences setting out the Upameya and Upamāna.

स भवान् You that are endowed with such prowess. आत्तं शस्त्रं येन सः आत्तशस्त्रः Taking hold of your weapon. आत्त Past passive participle of दा with आ. इन्द्रस्य इमं ऐन्द्रं रथमारुह्य Mounting Indra's chariot. प्रतिष्ठतां Imperative mood, 3rd person singular of स्था with प्र. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. Pāṇini:—समवप्रविभ्यः स्थः.

Page 175. मघवतः Genitive singular of मघवत्, an alternative form being मघोनः. किंनिमित्तादपि Due to some reason, adjectival to मनःसंतापात्. कोपयितुं Infinitive of purpose of the causal of कुप् to be angry.

Verse 31. चलितानि इन्धनानि यस्य सः चलितेन्धनः अग्निः ज्वलति The fire burns when the fuel is turned up. विप्रकृतः पन्नगः फणं कुरुते A cobra when provoked expands its hood. प्रायः जनः कोपात् स्वं महिमानं प्रतिपद्यते. महतो भावः महिमा. Pāṇini :—पृथ्वादिभ्य इमनिज्वा.

युक्तमनुष्ठितं भवद्भिः. The plural number in भवद्भिः is used out of respect. जनान्तिकं Aside to Vidūṣaka. दिवस्पतिः Indra. कस्कादित्वात्सः. परिगतार्थं कृत्वा After informing him of the situation. आर्यपिशुन The name of the minister which has already occurred at page 149 of the text.

Verse 32. केवला तव मतिः त्वन्मतिः Your intelligence alone. तावत् For the time being. प्रजाः परिपालयतु Let it protect the subjects. अधिगतं ज्यां अधिज्यं इदं धनुः अन्यस्मिन् कर्मणि व्यापृतं Engaged in another work viz., that of fighting the demons for helping Indra.

Then Mātali requests Duṣyanta to mount Indra's chariot and the latter does accordingly.

The End of the Sixth Act.

The Seventh Act.

Page 176. The scene of this Act is laid in the celestial regions wherefrom Duṣyanta is bound for the Earth driving on Indra's chariot on his return-journey from the heaven after the defeat of Asuras in battle. अनुष्ठितः निदेशः येन सः अनुष्ठितनिदेशः अपि. Though

I have carried out the bidding of Indra. मघवतः like a मध्यमणि applies both to अनुष्ठितनिदेशः and सत्क्रियाविशेषात्. अनुपयुक्तमिव Like one worthless; as having been of little service. The magnitude of the honour done by Indra is out of all proportion to the services done by me. Mātali replies उभयमप्यपरितोषं. The word समर्थये after this sentence is omitted in Kāṭayavema's reading which seems to be happier. उभयं refers to both Indra and Duṣyanta. अपरितोषं Not satisfied with the services done to each other.

Verse 1. मरुत्वान् Indra. उपकृतं means उपकारः. मरुत्वतः प्रथमोपकृतं The services done to Indra. मरुत्वतः can again be taken along with प्रतिपत्त्या. By the honour done by Indra. भवान् लघु मन्यते You treat light. This brings out the discontent of Duṣyanta. The second half brings out Indra's discontent. अपदानं A heroic feat. Amara :— अपदानं कर्म वृत्तम्. (भवतः) अपदानेन विस्मितः सोऽपि Indra too wondering at your marvellous help. सत्क्रियायाः गुणान्. भवतः can be taken along with this phrase also. न गणयति Does not value the excellence of the honour done to you.

मा मैवं. The king disagrees with Mātali so far as it sets out Indra's discontent. For, the honour done by Indra has far exceeded all expectations or desires. The eminence of the honour is brought out in the sentence—मम हि etc. अक्ष्णोः संगतं समक्षं An Avyayībhāva compound formed by adding टच् under Vārtika—प्रतिपरसमनुभ्योऽक्ष्णः. दिवौकसां समक्षं In the presence of all the

gods. अर्धासने उपवेशितस्य मम To me who was made to sit on a half of his own seat. There can be no higher honour than giving me a half seat on his own throne. मम is to be taken along with पिनद्धा in the succeeding verse.

Verse 2. अन्तर्गता प्रार्थना यस्य तं अन्तर्गतप्रार्थनं It was obvious that Jayanta entertained some wish in his heart. It might be that as a young boy he wished to be decked with the Mandāra wreath. Or it might be that in his zeal he wished to honour Duṣyanta with his own hands. अन्तिके तिष्ठतीति तं अन्तिकस्थं Jayanta was standing near by. This brings out his enthusiasm to participate in the function of honouring their benefactor. जयन्त The name of Indra's son is Jayanta. उद्वीक्ष्य कृतस्मितेन Indra smiled at the sight of Jayanta. The smile was due to Indra's observing the childish longing of his son to be decked with the garland. Or Indra smiled at the extreme readiness of his own son in associating himself with the entertainment given to Duṣyanta. Or the smile was due to the fact that Jayanta has been spared to live as the prince of heaven through the good offices of Duṣyanta in crushing the demons. मन्दार is one of the five flowers characteristic of heaven. Vide Amara :— पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ मन्दाराणां माला The garland of Mandāra flowers. How was it? आमृष्टं वक्षः येन तथाभूतं हरिचन्दनं अङ्कः यस्याः सा It bears the mark of the sandal paste which was applied to my chest.

This presumes that prior to the donning of the Mandāra wreath Indra has besmeared Duṣyanta's chest with sandal juice applied with his own hands. The meaning that the Mandāra wreath bore traces of the sandal paste applied on Indra's chest, is not elegant, for it will cease to be fresh; it becomes शेष. हरिणा पिनद्धा Was fastened by Indra—of course round my neck. पिनद्ध Past passive participle of नह् with अपि. Pāṇini :—नहो धः. The dropping of the initial अ in अपि is due to Bhāguri's maxim.

Page 177. सुखपरस्य etc. The predicate पश्य which precedes the verse governs the idea of the whole verse. Or construe कृतं त्रिदिवं पश्य. सुखं परं (प्रधानं) यस्य तस्य सुखपरस्य हरेः. Superficially this will mean that Indra is addicted to sensual pleasures. This construction will detract from the character of Indra as the responsible lord of the three worlds as also of Duṣyanta who will be treated as a partisan of a pleasure-seeking king. Consistently with the characters of both Indra and Duṣyanta the word सुखं in the compound will be happier to construe as meaning peace or the happiness of peace to be enjoyed after vanquishing the demons concerned. It is quite natural for any responsible ruler to seek the assistance of powerful friends to put down powerful foes. Mātali describes that heaven has been rid of two most powerful thorns, one in the form of Hiraṇyakaśipu in ancient days, the other in the form of the Durjaya hosts of

demons that are the subject of the context. The one was routed by Viṣṇu in his Nṛsiṁhāvatāra, the other by Duṣyanta in the battle just then waged. सुखपरस्य हरेः त्रिदिवं उभयैः उद्धृतदानवकण्टकं उद्धृताः दानवा एव कण्टकाः यस्मिंस्तत् कृतं That from which the thorns or enemies viz., the Asuras have been extirpated. The word त्रिदिव is both masculine and neuter. उभयैः By two means. By which two? अधुना आनतानि पर्वाणि येषां तैः. पर्वन् is the joint between the tip and the stem-portion of an arrow; usually it falls in a circling groove. तव शरैः The extirpation of demons at the present day has been wrought by your arrows whose joints are planed off. पुरा In days of yore. पुरुषश्चासौ केसरी च पुरुषकेसरी तस्य नखैश्च By the claws of the man-lion.

मा मैवं King Duṣyanta repudiates any merit in himself and attributes all the glory to Indra. स्तोतुं योग्यः स्तुत्यः.

Verse 4. नियोज्याः महत्स्वपि कर्मसु सिध्यन्तीति यत् That servants achieve success even in mighty tasks. तं ईश्वराणां संभावनागुणं अवेहि Know that it is due to the merit of recognition or the excellence of honour done by masters. Though put in apposition with the neuter यत्, the masculine gender in तं is used to make it accord with the masculine गुण. संभावनायाः गुणः A good effect of appreciation or honour. This idea is substantiated by an analogy set out in the second half of the verse. अरुणः The Sun's charioteer generally is

identified with the rosy dawn. तमसां विभेत्ता A dispeller of darkness. किं वा अभविष्यत् equivalent to नैव अभविष्यत् He wouldn't have become. When? सहस्रकिरणः तं धुरि नाकरिष्यच्चेत् If the Sun had not placed him in his front. The use of the pair of predicates–अभविष्यत् and अकरिष्यत् in the Conditional mood (लृङ्) is to be noted particularly. Generally predicates in the Conditional mood will occur only in pairs. One clause refers to a condition, the other to its effect, provided both the condition and the effect have not taken place. Where a conditional clause which sets out a condition which does not occur is followed by a finite clause which sets out the non-occurrence of the effect as a result of the non-existence of the condition, we have a pair of predicates in the Conditional mood. Pāṇini:— लिङ्निमित्ते लृङ् क्रियातिपत्तौ and the Vṛtti:—हेतुहेतुमद्भावादि लिङ्-निमित्तं, तत्र भविष्यत्यर्थे लृङ्स्यात् क्रियाया अनिष्पत्तौ गम्यमानायाम्. Example:—सुवृष्टिरभविष्यच्चेत् सुभिक्षमप्यभविष्यत् Had there been good rains, there had been a good harvest. The idea is—The rains having failed, the harvest too has failed. Applying this test to the context, the construction is:—If the Sun had not placed Aruṇa in front, Aruṇa would not have been able to remove darkness. But in fact the Sun has placed him in his front and hence Aruṇa has been able to dispel the darkness.

सदृशमेवैतत्. एतत् refers to the humble attitude of Duṣyanta. This humble utterance is in keeping with his greatness. नाकस्य पृष्ठं, तस्मिन् प्रतिष्ठितस्य आत्मयशसः

Duṣyanta's fame has been established firmly in heaven. सौभाग्यं Fascination or glory.

Verse 5. Mātali refers to the recording of Duṣyanta's feats by the residents of heaven in songs committed to parchments yielded by the Kalpaka trees. सुरसुन्दरीणां विच्छित्तिशेषैः वर्णैः With the remnant of the colours of saffron, pigment, musk etc. used first by the Apsaras ladies as a light paste to beautify their person. That the letters of the song are written in colours held so dear by their dear ones shows the high degree of esteem in which the gods hold Duṣyanta's valour and his consequential services. अमी दिवौकसः This shows that Mātali draws the pointed attention of the king to the inhabitants of heaven engaged in making a metrical record of his fame. गीतस्य क्षमं गीतक्षमं Worthy of being sung; presentable in the form of a song. अर्थः बध्यते अनेनेति अर्थबन्धं विचिन्त्य After thinking out the manner of presenting their idea. कल्पलतानां अंशुकानि तेषु It is the convention of poets to treat Kalpaka trees as mere plants. It is a common belief that Kalpaka trees yield silk-garments, ornaments and the like for the mere request. As soon as the gods thought over a metrical passage for presenting Duṣyanta's exploits they get the cloths or parchment readily from the celestial trees, and on them they write out the songs thought out by them. त्वच्चरितं लिखन्ति Each one of the traits referred to in this verse is calculated to bring

out the great solicitude of the gods engaged in recording Duṣyanta's fame.

Page 178. कतमस्मिन् मरुतां पथि. According to Hindu Astronomy there are seven aerial spheres over and above the Earth. The distance between the Heaven and the Earth is covered by some of these aerial layers. The king now enquires as to what aerial sphere he is passing through at present.

Verse 6. Mātali replies that it was the sphere of the wind known as परिवह that they were passing through. यः refers to परिवहवायु. गगने प्रतिष्ठा यस्यास्तां गगनप्रतिष्ठां Established in heaven or the sky. त्रिस्रोतसं refers to the Mandākinī or the aerial Gaṅgā. वहति The Parivaha wind is believed to support the aerial Ganges flowing in heaven. The second foot of the verse refers to another trait of the said wind. ज्योतींषि The seven stars constituting the Great Bear—सप्तर्षिधिष्ण्यानि. Or ज्योतिस् may be taken to refer to luminaries in general—stars, planets and the like. प्रविभक्ताः रश्मयः यस्मिन् कर्मणि तत्तथा Adverbial adjunct modifying वर्तयति. The Parivaha wind is supposed to cause the rotation of the luminaries in the sky without causing a confusion of their lustre. The Parivaha wind causes an orderly revolution of luminaries with their distinctive glow and movements. The Visarga after प्रविभक्तरश्मि is a misprint. The following are the seven winds representing the spheres above the Earth in the order of ascent.

(1) आवह is just above the Earth and extends as far as the region of clouds, meteors, showers and lightning.

(2) प्रवह is the next higher plane of the wind which dominates the Sun's sphere.

(3) संवह is the next which dominates the moon's sphere.

(4) उद्वह rages in the region of stars.

(5) विवह in that of planets.

(6) परिवह supports the constellation known as the Great Bear, and heaven is situate therein.

(7) परावह is the last which dominates the Dhruva-maṇḍala or the region of the Pole star.

तस्य परिवहस्य वायोः इमं मार्गं वदन्ति Experts describe this as the region of that Vāyu known as Parivaha, the penultimate of the seven winds mentioned above. मार्गं is qualified by an adjective. द्वितीयेन हरिविक्रमेण निस्तमस्कं No darkness or gloom prevails in the region of the Parivaha wind, because it was traversed by the second footstep of Viṣṇu in his Trivikramāvatāra while engaged in the subjugation of Bali. In the first foot Hari covered the whole Earth, with the second foot the whole sky and the last footstep was placed by him on the head of Bali, whereby he was pushed down to the Nether World where he continued to rule as emperor by the grace of Viṣṇu. The story of Viṣṇu appearing before Bali as a dwarf and begging of him as much earth or space as could be

covered by three of his footsteps and Viṣṇu's taking a huge form as soon as the request was granted, are all matters well known in Hindu tradition. They relate to the feats of Viṣṇu in Vāmanāvatāra which suddenly developed to his Trivikramāvatāra. As to the seven winds and their respective spheres see the following extract quoted by Kāṭayavema:—आवहः प्रवहश्चैव संवहश्चोद्वहस्तथा। विवहाख्यः परिवहः परावह इति क्रमात्॥ सप्तैते मारुतस्कन्धा महर्षिभिरुदीरिताः। आवहो वर्तयेद्वायुर्मेघोल्कावृष्टिविद्युतः॥ वर्तयेत्प्रवहश्चाथ तथा मार्ताण्डमण्डलम्। संवहो मारुतस्कन्धस्तथा शीतांशुमण्डलम्॥ वर्तयेदुद्वहश्चापि तथा नक्षत्रमण्डलम्। पञ्चमो विवहाख्यस्तु तथा च ग्रहमण्डलम्॥ सप्तर्षिमण्डलं स्वर्गं षष्ठः परिवहस्तथा। परावहस्तथा वायुर्वर्तयेद्ध्रुवमण्डलम्॥ The Bengal recension reads the second half of the verse differently thus:—तस्य व्यपेतरजसः प्रवहस्य वायोर्मार्गो द्वितीयहरिविक्रमपूत एषः॥

सबाह्यकरणः = बाह्येन्द्रियवर्गसहितः. मम अन्तरात्मा = मनः. If the reading सबाह्यान्तःकरणः be adopted as is done in most of the printed editions, the meaning is—Together with all the external organs and internal organ—अन्तःकरण, (the mind); and अन्तरात्मा will refer to the soul itself—जीव. प्रसीदति Owing to the influence of the second footstep placed by Viṣṇu my mind becomes tranquil. मेघपदवीं अवतीर्णौ स्वः This refers to the descent of the chariot to the sphere of the Āvaha wind which comprises the region of clouds, lightning etc.

Page 179. कथमवगम्यते Mātali asks the king how he infers that they have come down to the region of clouds.

Verse 7. The king refers to three circumstances pointing to the conclusion. Firstly, the rims of the chariot-wheel are moist with water. Secondly, Cātakas longing for the rain-water fly through the intervals of the spokes of the wheel. Thirdly, the horses of the chariot are lit with the lustre of lightning. शीकरैः क्लिन्ना नेमिः यस्य सः ते अयं रथः This chariot of yours whose fellies are drenched in the sprays of water. शीकरक्लिन्ननेमिः is an example of हेतुगर्भविशेषण. अराणां विवराणि तेभ्यः निष्पतद्भिः चातकैः Cātaka birds relish the rain-water as it descends from the cloud and would avoid it when it actually reaches the Earth. Hence Cātakas are generally described as soaring up the sky for tasting the water of the clouds afresh. When the chariot treads over the region of clouds it is but natural that the Cātaka birds lurking in the clouds would emerge out of the interspaces of the wheel. अचिरं भाः यासां ताः अचिरभासः. अचिरभास् means a lightning. अचिरभासां तेजसा अनुलिप्तैः हरिभिश्च And by means of the steeds washed with the lustre of lightnings. वारि गर्भे येषां तानि उदराणि येषां तेषां घनानां उपरि गतं = गमनं, पिशुनयति Indicates a march over clouds pregnant with water.

स्वाधिकारभूमौ In the land of your own activities; in the human world. वर्तिष्यते. An alternative form is वर्त्स्यति. Pāṇini —वृद्भ्यः स्यसनोः.

Verse 8. This refers to certain prominent phenomena of the Earth, that are apparent as the aerial chariot gets down. Lofty mountains seem to shoot

upward from the Earth. The Earth seems to glide down the peaks of mountains. The stems of trees covered by the thick bushes of leaves become perceptible by getting clear of their dense cover. Similarly the streams of rivers appearing tiny from afar increase in volume to the sight as the chariot draws nearer the Earth; and in fact the king fancies the Earthly world as being transported upward by some one pushing it up. (1) मेदिनी उन्मज्जतां शैलानां शिखरात् अवरोहतीव (2) पादपाः स्कन्धानामुदयात् By the appearance of stems. पर्णानां अभ्यन्तरे लीनतां विजहति The trees get clear of their cover under their dense leaves. विजहति Present tense, 3rd person plural of हा with वि to abandon. (3) तनुभावेन नष्टं सलिलं यासां ताः With waters missed when looked at from afar. आपः गच्छन्ति आभिरिति आपगाः Rivers. संतानैः By means of continuous streams. व्यक्तिं व्रजन्ति Become exposed to the view. (4) मर्त्यभुवनं The mortal world; the Earth. उत्क्षिपता केनापि (पुरुषेण) मत्पार्श्वं आनीयत इव.

Page 180. पूर्वापरौ समुद्रौ अवगाढः Plunging into both the eastern and western seas; having such a long range. Cf :—पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः. कनकरसनिष्यन्दी The idea is that the lustre of gold seems to flow all over the mountain. संध्यायां भवः सांध्यः मेघपरिघः इव Like a stretch of evening clouds. सानुमान् A mountain. हेमकूटः The name of a mountain, possessed of golden peaks occupied by Kinnaras. तपस्विनां सिद्धिक्षेत्रं A place conducive to the realisation of miraculous powers by penance-doers.

Verse 9. स्वयंभुवः अपत्यं पुमान् स्वायंभुवः तस्मात् मरीचेः यः प्रजापतिः प्रबभूव From Svayambhu, the self-existing Brahman, was born Marīci; and from Marīci was born Kaśyapa known as a Prajāpati who is later on referred to as Mārīca. He is the Guru of all gods and demons, and he performs penance along with his wife in this Hemakūṭa mountain. सुरासुरगुरुः सः अस्मिन् (हेमकूटे) पत्न्या सहितः सपत्नीकः (सन्) Accompanied by his wife Aditi. तपश्चरति तपस्यति formed by adding क्यप्. Vide Pāṇini :—कर्मणो रोमन्थतपोभ्यां वर्तिचरोः.

श्रेयांसि Features of an auspicious import. अनतिक्रमणीयानि Should not be disregarded. प्रथमः कल्पः A happy idea.

Page 181. उपोढ etc. निरुन्धतः तव रथः अवतीर्णोऽपि न लक्ष्यते Though the chariot has alighted on the Hemakūṭa mountain, your restraining it is not noticed as such due to two causes. रथाङ्गनेमयः उपोढशब्दा न भवन्ति The rims of the chariot-wheel do not creak. रजः प्रवर्तमानं न दृश्यते Dust is not seen to rise. These two features are themselves a result of the cause set out in the phrase अभूतलस्पर्शतया. न विद्यते भूतलस्पर्शः यस्य तथाभूतस्य भावः तत्ता तया Since the chariot does not touch the ground.

एतावानेव The contact with the Earth is the only characteristic that distinguishes you from Indra.

Verse 11. यत्र असौ मुनिः अभ्यर्कबिम्बं स्थितः Where the sage is seated facing the Sun's disc. तत्र मारीचाश्रमः इति संबन्धः. मुनिः is qualified by a number of epithets.

वल्मीके अर्धं निमग्ना मूर्तिः यस्य सः His body is half-buried in an ant-hill. संदष्टा सर्पस्य त्वक् येन तेन उरसा उपलक्षितः He is possessed of a chest to which a snake's slough is sticking fast. जीर्णानां लतानां प्रतानमेव वलयः तेन कण्ठे अत्यर्थसंपीडितः Hard pressed by the coils of dried creepers round the neck. अंसव्यापि Hanging down to the shoulders. शकुन्तनीडनिचितं Filled with the nests of birds. Both adjectival to जटामण्डलं, बिभ्रत् He bears a load of matted hair. बिभ्रन् Present participle masculine of भृ to bear. स्थाणुरिव अचलः He remains unkshaken and steady like the stem of a tree. अर्कबिम्बस्य अभिमुखं अभ्यर्कबिम्बं स्थितः.

Page 182. कष्टं तपः यस्य तस्मै कष्टतपसे नमः. The king offers his salutation to the sage who undergoes an extremely severe penance. अदित्या परिवर्धिताः मन्दारवृक्षाः यस्मिन्तं. मन्दार is indicative of other celestial trees as well. प्रजापतेः आश्रमं The hermitage of Kaśyapa. निर्वृतिस्थानं A place of joy. अमृतह्रदः A pool of nectar. भवान् कथमिदानीं. कथं has the force of किं करिष्यति.

Verse 12. The king describes the meditation practised by sages in Mārīca's forest. (एषां तपोवनानां) सन्तः कल्पवृक्षाः यस्मिन् तथाभूते सत्कल्पवृक्षे वने उचिता प्राणानां वृत्तिः A fitting means of living. अनिलेन भवति Is carried on by the air consumed. Cf:—अब्भक्षा वायुभक्षाश्च निराहारा जितेन्द्रियाः. Though the Kalpaka trees are there to yield plenty of fruits the sages take merely air for their diet. काञ्चनपद्मरेणुकपिशे तोये धर्मार्थं यः अभिषेकः तस्य क्रिया भवति As golden lotuses grow in abundance in the waters of the lake there, the water bears a rosy hue due to the

dust of golden lotuses. In waters of such an elegant nature sages perform their religious ablutions. They do not dive into it for sport. रत्नशिलातलेषु ध्यानं भवति Sages engage in meditation on gem-set slabs. They do not indulge in sports on the jewelled slabs. विबुधस्त्रीसंनिधौ संयमः The sages practise control of passions in the very presence of celestial nymphs. They are free from all thoughts of amorous enjoyment. All these features are found in this place. It is referred to in brief thus. अन्यमुनयः तपोभिः यत्काङ्क्षन्ति The place which sages practising penance elsewhere wish to reach by means of their manifold penance. तस्मिन् अमी मुनयः तपस्यन्ति This shows that the sages engaged in penance in Mārīca's hermitage are bent on Mokṣa or salvation, regardless of all temporal benefits.

Page 183. महतां प्रार्थना The wish of great men. उत्सर्पितुं शीलमस्या इति उत्सर्पिणी Soars higher and higher. By means of आकाशभाषित information is given as to what Sage Mārīca is doing at that time. One of the disciples of the sage named वृद्धशाकल्य is supposed to be addressed, and किं ब्रवीषि marks the reply presumed to be received. दक्षस्य अपत्यं स्त्री दाक्षायणी refers to Aditi, wife of Mārīca alias Kaśyapa. पतिः (पतिशुश्रूषैव) व्रतं यासां ताः पतिव्रताः Women dedicated to the service of their husbands. पतिव्रतानां धर्मः The code of chaste women. It is made known that the sage expounds पतिव्रताधर्म to Aditi and other sage-womenfolk. प्रस्तावः An engagement. प्रतिपाल्यः अवसरः यस्य सः Should be allowed to run

its turn. It being the turn of a religious discourse, our turn shall have to wait. After stationing the king under the shade of an Aśoka tree Mātali goes out to seize an opportunity for arranging for the sage's interview with him. साधयामि from साध् to go.

Verse 13. अहं मनोरथाय नाशंसे I do not aspire for the realisation of my dream. मनोरथ means मनोरथविषय. Of course what is intended is re-union with Śakuntalā. हे बाहो किं वृथा स्पन्दसे Why do you throb in vain? This shows the king's loss of all hope to recover Śakuntalā. पूर्वावधीरितं श्रेयः A piece of good fortune once rejected. दुःखं हि परिवर्तते Changes into grief.

Page 184. चपलस्य भावः कर्म वा चापलं Freaks, vagaries. कथं गत एव आत्मनः प्रकृतिं He has reverted to his own nature viz., of indulging in play with wild animals. अविनयः Rudeness. निषिध्यते Restrained. In the place of निषिध्यते there is also the reading—शिक्ष्यते. अबालसत्त्वः = महासत्त्वः Very strong or powerful.

Verse 14. को नु खलु goes along with कर्षति. अर्धं पीतः स्तनः येन तं अर्धपीतस्तनं. मातुः applies to स्तन in the compound. सापेक्षत्वेऽपि गमकत्वात्समासः. Who has but half drunk milk form his mother's breasts, adjectival to सिंहशिशुं. आमर्देन क्लिष्टाः केसराः यस्य तं Further the mane of the lion's cub is tortured by a twist, also adjectival. सिंहशिशुं प्रक्रीडितुं बलात्कारेण कर्षति. This brings out the great bravery of the boy. यथानिर्दिष्टकर्मा Dragging the lion's cub sucking the udders of the lioness and twisting its mane.

जृम्भस्व Open your mouth. अविनीत Naughty boy. विप्रकरोषि You torment. संरम्भः Daring enthusiasm. स्थाने An Indeclinable meaning properly. सर्वान् दमयतीति सर्वदमनः This name was conferred on the boy by sages.

Page 185. उरसा निर्मितः औरसः पुत्रः A son born of one's own loins. Pāṇini:—उरसोऽण् च. Yājñavalkya:—औरसो धर्मपत्नीजः. औरसपुत्र is the legitimate son born through a legally wedded wife. Twelve kinds of sons are recognized by the Hindu Law of whom औरस is the primary son and all others like क्षेत्रज, दत्तक etc. are secondary sons. मे मनः स्निह्यति My mind entertains a clinging. न विद्यते अपत्यं यस्य सः, तस्य भावः अनपत्यता Childlessness. मां वत्सलयति. वत्सः प्रेमा अस्यास्तीति वत्सलः. वत्सांसाभ्यां कामबले इति लच्प्रत्ययः. वत्सलं करोति वत्सलयति Makes me loving. केसरिणी Feminine of केसरिन् a lion. केसरः अस्यास्तीति केसरी lit., one possessed of a mane. अधरं दर्शयति The exposure of the lower lip shows contempt. It shows the scant fear of the boy at the threatened attack by the lioness.

Verse 15. अयं बालः महतस्तेजसो बीजं मे प्रतिभाति. Kāṭayavema interprets बीजं as seed and महतस्तेजसः as महातेजस्विनः. A seed sprung from a highly valorous person. The use of the word तेजस् in the sense of तेजस्विन् is met with in passages like तेजसां हि न वयः समीक्ष्यते. But having regard to the analogy it will be appropriate to render महतस्तेजसो बीजं as the germ of a valour that is bound to become powerful. स्फुलिङ्ग A spark of fire. स्फुलिङ्गस्य अवस्थया स्थितः सन्. एधान् अपेक्षत इति एधापेक्षः वह्निरिव. एध

ending in अ is masculine and has the same meaning as एधस् neuter, fuel. Amara:—काष्ठं दार्विन्धनं त्वेध इध्ममेधः समित्स्त्रियाम्. Just as a tiny spark of fire waits but for fuel to flame up, so this boy waits but for an opportunity to manifest his full powers. The dissolution एधांसि अपेक्षन् इति given by Kāṭayavema suggests that according to him the reading is एधोऽपेक्षः.

क्रीडनकं A toy.

Page 186. चक्रवर्तिलक्षणं The marks which according to Sāmudrika śāstra characterise an emperor.

Verse 16. प्रलोभयितुं योग्यं प्रलोभ्यं वस्तु तस्मिन् प्रणयेन प्रसारितः Extended in zeal for the toy for diverting himself with. जालेषु ग्रथिताः अङ्गुलयः यस्य सः करः The boy's hand whose fingers are well knit as in a web. विभाति Shines. Like what? इद्धः रागः यस्यास्तया नवोषसा By the fresh dawn with glowing red hue. भिन्नं Opened just then and hence अलक्ष्याणि पत्राणां अन्तराणि यस्य तत् अलक्ष्यपत्रान्तरं एकपङ्कजमिव Like a single lotus where the petals are so thick that the intervals are not noticeable. It is the characteristic of a flower just then blooming. Vide the Sāmudrika rule cited by Rāghava Bhaṭṭa:—अतिरक्तः करो यस्य ग्रथिताङ्गुलिको मृदुः । चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद्ध्रुवम् ॥

Page 187. स्पृहयामि खलु दुर्ललिताय अस्मै I long for this wayward boy. स्पृह् and its synonyms govern the Dative of the noun denoting an object liked. Vide Pāṇini:—स्पृहेरीप्सितः.

Verse 17. Duṣyanta prizes high with envy the joy of fathers at the innocent smiles and indistinct prattle of children rolling on their limbs. न विद्यते निमित्तं येषां तैः अनिमित्तैः हासैः By unwitting smiles; by smiles which are not due to any artificial cause. दन्ता मुकुला इव दन्तमुकुलाः, आ (ईषत्) लक्ष्याः दन्तमुकुलाः येषां तान् **आलक्ष्यदन्तमुकुलान्** adjectival to तनयान्. अव्यक्ताः ये वर्णाः तैः रमणीया वचःप्रवृत्तिः येषां तान् also adjectival to तनयान्. अङ्के आश्रयः, तस्मिन् प्रणयिनः तान् तनयान् वहन्तः धन्याः The fortunate people who bear their sons clinging to their laps. तेषां (तनयानां) अङ्गं तस्य रजसा By the dirt of their children's limbs. अमलिनाः मलिनाः भवन्ति **मलिनीभवन्ति** Get soiled.

कोऽत्र ऋषिकुमाराणां (मध्ये). The Genitive here is निर्धारणे षष्ठी. भद्रमुख Good sir, an ordinary term of courtesy used in address. दुःखेन मोचयितुं शक्यः दुर्मोचः, हस्तस्य ग्रहः हस्तग्रहः, दुर्मोचः हस्तग्रहः तेन By an inextricable grip of the hand. डिम्भलीलया By childish sport. भो महर्षिपुत्र The king apparently takes Sarvadamana to be the son of a sage.

Verse 18. एवं In this manner, refers to the teasing of the lion's cub. आश्रमस्य विरुद्धा वृत्तिः यस्य तेन **आश्रमविरुद्धवृत्तिना** adjectival to त्वया By you who act contrary to the practice in a hermitage. Kindness to all animals, both wild and domestic, is characteristic of a hermitage and its occupants. But you are unkindly. **जन्मनः** From your very birth. This unkindliness seems to inhere in you from your very birth. **संयमः किमिति दूष्यते** Why is forbearance set at naught by you? Or

why is the tranquillity of the hermitage disturbed by you? संयमः is qualified by an adjective. सत्वानां (प्राणिनां) संश्रयः, तेन सुखः (सुखकरः) Which yields happiness to all animals by affording protection. A simile is set out in the last foot of the verse. कृष्णसर्पशिशुनेव चन्दनः Like a sandal tree disturbed by the young of a black serpent.

Page 188. आकारसदृशं चेष्टितमेवास्य कथयति The boy's actions are in keeping with his personality, and both convey that he is no son of a sage. स्थानप्रत्ययात्तु But having regard to the place where he is in. Considering the fact that this is a place for sages to dwell in. वयमेवंतर्किणः We imagined he was a sage's son. यथाभ्यर्थितं अनुतिष्ठन् Doing as requested; releasing the boy's grip over the cub.

Verse 19. The pleasure that the king felt at the touch of the boy makes him think with envy of the father who might be the source of the boy. कस्यापि कुलाङ्कुरेण Generally a child is described as the sprout of a race. This boy, as his father is not known, is the sprout of some one's race. अनेन गात्रेषु स्पृष्टस्य मम सुखमेवं My pleasure is such as I am touched by his limbs. अयं यस्य कृतिनः अङ्गात् प्ररूढः The fortunate man from whose body he is sprung. तस्य चेतसि कां निर्वृतिं कुर्यात् What kind of joy will he instil in his mind?

संबन्धं संवदितुं शीलमस्या इति संबन्धसंवादिनी A personality that betrays an affinity. अप्रतिलोमः The boy has suddenly become submissive to him. These two are the

factors that struck wonder in the heart of the female hermit. कोऽस्य व्यपदेशः. What is his lineage? व्यपदिश्यते व्यवह्रियते अनेनेति व्यपदेशः कुलं. एकः अन्वयः यस्य सः एकान्वयः One who belongs to the same lineage. The king wonders how the boy like himself is said to be descended of Puru's race.

Page 189. अन्ते भवं अन्त्यं The last hereditary duty of the scions of Puru.

Verse 20. ये refers to Pauravas. पूर्वं In their earlier life; when they ruled the kingdom. सुधया सितेषु भवनेषु In mansions white with plaster. क्षितेः रक्षार्थं For protecting the Earth; not for their own happiness. निवासं उशन्ति Present tense, 3rd person plural of वश् (वश कान्तौ) 2nd conjugation. The संप्रसारण is due to Pāṇini:—ग्रहिज्यावयिव्यधिवष्टि etc. तेषां To such kings of Puru's race. पश्चात् In later life after they renounce kingship. नियताः एकाः पतिव्रताः येषु तानि नियतैकपतिव्रतानि तरुमूलानि गृहीभवन्ति As they pass their later life in the company of their devoted wives it might perhaps be that a son has been born in their Vānaprastha life. Of course strict celibacy is enjoined in the Vānaprastha life. But a lapse is not quite inconceivable. In the place of नियतैकपतिव्रतानि there is also the reading नियतैकयतिव्रतानि. यति strictly means an ascetic. But in view of its etymology यतते इन्द्रियजयार्थमिति it may loosely apply to Vānaprastha as well. In the place of सुधासितेषु, रसाधिकेषु occurs in several readings, meaning—abounding in luxuries or comforts.

आत्मगत्या By the power of their own motion; unaided by superhuman agencies or powers. मानुषाणां एष विषयो न भवति This is no sphere for ordinary human beings. Human beings have no power for themselves to visit or occupy this place viz., Hemakūṭa mountain. अप्सरःसंबन्धेन Due to blood-affinity with an Apsaras. This boy's mother is related to an Apsaras, and as such she gave birth to him at this place. Of course the reader is aware that Śakuntalā was the daughter of Menakā. द्वितीयं आशाजननं That the boy's mother has an affinity traceable to an Apsaras is the second ground for kindling hopes. The first ground has been already mentioned,—that the boy belongs to Puru's race. का आख्या यस्य तस्य किमाख्यस्य राजर्षेः Since the father is a scion of Puru he is referred to by the appellation of Ṛṣi —sage. धर्मदारपरित्यागिनः The phrases used here are calculated to rouse a dawning of the identity of the boy in the king's heart. मामेव लक्षीकरोति This reference has application to me alone.

Page 190. शिशोर्मातरं नामतः पृच्छामि The mention of father's name having been avoided as sinful, the next best method of finding out the identity of the boy was to enquire of his mother's name. परदाराणां व्यवहारः A reference to or talk of others' wives. मृदः मयूरः मृण्मयूरः हस्ते यस्याः सा मृण्मयूरहस्ता. मृत् is derived from मृद् (मृद क्षोदे). मृद्यत इति मृत्. Similarly मृज्यत इति मृद् from मृड क्षोदे. मृद्+मयूर=मृण्मयूर; but if मृद् +मयूर is intended the

Sandhi will be only मृन्मयूर; for if after the change of मृत् to मृन् by यरोऽनुनासिकेऽनुनासिको वा, the cerebralisation of the final nasal is attempted to be made by रषाभ्यां etc., पूर्वत्रासिद्धम् will apply, and as such there will be no scope for णत्व. Since usages like मृण्मय are largely used we can take it as derived from the root मृड् on the lines indicated above. सउन्दलावण्णं admits of two renderings in Sanskrit—शकुन्तलावण्यं and शकुन्तलावर्णं. The lady hermit uses it in the former sense, but the boy takes it in the latter. शकुन्तस्य लावण्यं The loveliness of the bird, the earthen peacock in the context. शकुन्तलायाः वर्णः The change of colour that has come over Śakuntalā. अज्जू in Prakrit is translatable as अम्बा or माता. नामसादृश्येन By the affinity of names in the word शकुन्तलावण्य. The comedy of errors relating to सउन्दलावण्ण strengthens the king's suspicions about the boy being his own son through Śakuntalā. मृगतृष्णिका A mirage; something appearing like a sheet of water at the sight of which the deer run in thirst but get disappointed. नाममात्रप्रस्तावः A coincidence of names that has occurred. अपि नाम विषादाय कल्पते. Will it after all contribute to my dejection or disappointment? विषादः takes the Dative case by the Vārtika:—क्लृपि संपद्यमाने च. रोचते मे एष भद्रमयूरः. रुच् and its synonyms govern the Dative of the noun denoting the person pleased. Pāṇini:—रुच्यर्थानां प्रीयमाणः. मे Dative. रक्षाकरण्डकं A string bound round the waist as a protective amulet to ward off the influence of evil spirits and the like.

Page 191. सिंहस्य शाव: A lion's cub. Amara :—पोत: पाकोऽर्भको डिम्भ: पृथुक: शावक: शिशु:. उरोनिहितहस्ते The placing of hands on the bosom by women betokens astonishment. अपराजिता A herb which has been termed the invincible by reason of its immunity from attack by evil spirits. जातकर्म is the first purificatory ceremony performed for a child after the birth and before the scission of the navel-string. It is performed by the father by administering honey and clarified butter through a golden piece before separating the navel-string. For a detailed description of the ceremony of जातकर्मन् see S. P. Pandit's notes on Raghuvaṁśa Canto III, śloka 18. भगवता मारीचेन दत्ता Owing to the absence of the father Duṣyanta the sage Mārīca did the ceremony for the child. अथ गृह्णाति is a conditional clause, किं भवेत् being understood. दशति Present tense, 3rd person singular of दंश् to bite, the dropping of the penultimate अनुस्वार being due to Pāṇini :—दंशसञ्जस्वञ्जां शपि.

Page 192. अनेकश: Several times. मया सहैव Along with me. एकवेणीधरा The bearing of hair twined into a single lock is characteristic of women in separation when it is left without combing or other decorations. Cf :—नीलनागाभया वेण्या जघनं गतयैकया । नीलया नीरदापाये वनराज्या महीमिव ॥ Sundara Kāṇḍa XV—25. प्रकृतिस्थां The non-metamorphosis of the herb अपराजिता into a snake is no doubt a convincing proof that the person who handled it is the child's father. न मे आशंसा आसीत् Śakuntalā says that she couldn't bring herself to believe that she ever

had such good fortune in store. यथा सानुमत्या आख्यातं But the prediction of Sānumatī is another circumstance that makes it quite probable.

Page 193. वसने etc. वसने Accusative dual. वसाना Feminine present participle of वस् to wear. नियमैः क्षामं मुखं यस्याः सा **नियमक्षाममुखी** Her face is emaciated through austerities. धृता एका वेणी यया सा **धृतैकवेणी** She holds her hair twined into a single lock through the absence of combing which involves a triple or fivefold separation and dressing of the hair. शुद्धशीला Possessed of a pure conduct. अतिनिष्करुणस्य मम दीर्घं विरहव्रतं वहन्ती The three features referred to in the first half of the verse are outward signs of the very long separation from the husband undergone by Śakuntalā. न खलु आर्यपुत्र इव. Śakuntalā is slow in recognizing her husband, because the latter has undergone a change of colour due to the grief of remorse. क्रूरस्य भावः **क्रौर्यं** The severity of repudiation. अनुकूलः परिणामः यस्य तत् **अनुकूलपरिणामं** Your slowness in recognizing me is a fit retribution for my past repudiation of you. त्वया अप्रत्यभिज्ञातं or प्रत्यभिज्ञातं As I find myself unrecognized by you at the first sight, or as I find myself recognized too slowly by you.

Page 194. परित्यक्तः मत्सरः येन तेन Fate has after all given up its animosity and relented towards me.

Verse 22. हे सुमुखि Good-faced lady. स्मृत्या भिन्नं मोहतमः यस्य तस्य मे प्रमुखे दिष्ट्या स्थितासि. दिष्ट्या An Indeclinable meaning fortunately. Formerly I was suffering

under an illusion which blurred my recollection of you. But on memory coming back to me the illusion was dispelled. All the same I was suffering from gloom due to your absence. Now by the will of Providence you are presented to my eyes and as such I feel favoured by fortune. The second half of the verse sets out an analogy. उपरागः An eclipse. उपरागान्ते. रोहिणी A constellation which is the fourth from Aśvinī. शशिनः योगं समुपगता. The figure of speech is दृष्टान्त. The Rohiṇī star is supposed to be the most favoured of the Moon's 27 consorts.

जयत्वार्यपुत्रः इत्यर्धोक्ते बाष्पकण्ठा विरमति The rise of tears is due to her recollection of the former occasion when she used the term of address आर्यपुत्र resulting in disappointment. Cf:—आर्यपुत्र (इत्यर्धोक्ते) संशयित इदानीं, नैष समुदाचारः, पौरव युक्तं नाम etc. at page 125 of the text.

Verse 23. जयशब्दे बाष्पेण प्रतिषिद्धेऽपि Though your cry of victory is impeded by tears. मया जितं = अहं जितवान् I have really risen in glory. How? यत् (यस्मात्) असंस्कारेण पाटलं ओष्ठपुटं यस्य तत् ते मुखं दृष्टं Your face is possessed of a lower lip which is red even without the application of lip-stick or other similar dyeing stuff. This brings out the natural beauty of her lips which shine even without decoration. The glory of the king lies in the fact that the lower lip on Śakuntalā's face remained without decoration due to his separation. The very fact that Śakuntalā abstained from beautification of her face brings out the सौभाग्य of the hero. पाटल + ओष्ठ

in Sandhi will combine as पाटलोष्ठ or पाटलौष्ठ. Vide Vārtika :—ओत्वोष्ठयोः समासे वा.

ते भागधेयानि पृच्छ. Śakuntalā should have given a definite reply 'he is your father', but she is too much overwhelmed with emotion to give such a reply and in consequence she says :—Ask your own good fortune. Perhaps her idea is—My lot has landed me in misery all this while. Whereas your lot bids fair to prove more favourable both to you and to me. The idea is that your own good fortune has presented him to our vision.

Verse 24. सु (शोभना) तनूः यस्याः सा सुतनूः, तस्याः संबुद्धिः सुतनु. If instead of तनू in the dissolution the word तनु ending in short उ is intended, the Vocative will be सुतनो. प्रत्यादेशेन कृतं व्यलीकं An unpleasant feeling caused by repudiation. ते हृदयात् अपैतु The king apologises to Śakuntalā by pleading some sort of mental delusion which prevailed over him at the time of repudiation. प्रबलतमसां To persons actuated by deep illusion. शुभेषु Even towards their own blessings. प्रवृत्तयः एवंप्रायाः The courses of attitude are mostly such. अन्धः शिरसि क्षिप्तां स्रजं अहिशङ्कया धुनोति from धुञ् कम्पने of स्वादि.

Page 195. सुचरितप्रतिबन्धकं पुराकृतं A sin of past birth which overpowered the good deeds of my present birth. परिणामाभिमुखं Heading towards fruition. सानुक्रोशः Compassionate. कथमार्यपुत्रेण etc. Śakuntalā interrogates the king as to the method by which he came to recollect her. उद्धृतं विषाद एव शल्यं येन सः उद्धृतविषादशल्यः

त्य After rooting out the dart of grief from your heart.

Verse 25. हे सुतनु पूर्वं बद्धबिन्दुः अत एव ते अधरं परिबाधमानः यः बाष्पः मया मोहात् उपेक्षितः That tear which collected in drops battering your lower lip, which in my delusion was ignored by me at the time of repudiation. अद्य तावत् At least now. आकुटिलेषु पक्ष्मसु विलग्नं तं बाष्पं प्रमृज्य By wiping off that tear which clings to your slightly curved eyelashes. विगतः अनुशयः यस्य सः विगतानुशयः भवामि I shall relieve myself of the sorrow of remorse.

Page 196. इदं तत् अङ्गुलीयकं This is the ring which I missed at the repudiation-scene and which has in consequence wrought wholesale havoc. विषमं कृतमनेन This ring has played me false. ऋतुसमवायचिह्नं Flower is a characteristic of the advent of Spring. By making a figurative statement Duṣyanta suggests that Śakuntalā may again put on the ring. दिष्ट्या etc. Mātali congratulates Duṣyanta on his union with his wife and son. संपादितं स्वादु फलं यस्य सः संपादितस्वादुफलः The sweet fruit of my dream has been realised viz., a re-union with my sweetheart and a union with my child. अक्ष्णः परं परोक्षं. परोक्षे लिट् इति निपातनात् साधुः. प्रतिपरसमनुभ्योऽक्ष्णः इति टच्समासान्तः

Page 197. त्वां पुरस्कृत्य Duṣyanta desires to place the innocent Śakuntalā in front at his meeting with Mārīca, he himself being a sinner and as such afraid to show his face first to the sage. जिह्रेमि Present tense, 1st person singular of ह्री, 3rd conjugation.

to feel shame. अभ्युदयकालेषु On happy occasions. When homage is paid to the deities or elders it is the practice for the husband and wife to approach together the object of reverence.

Verse 26. Mārīca introduces to his wife Dākṣāyaṇī, king Duṣyanta who has rendered great service to their son by fighting the Asuras. अयं The person standing in front. ते पुत्रस्य refers to Indra. रणशिरसि अग्रयायी Leading the brunt of battles. दुष्यन्त इत्यभिहितः Called Duṣyanta. भुवनस्य भर्ता The lord of the Earth. The second half of the verse sets out an adjectival clause qualifiying अयं. यस्य चापेन By whose bow. तत् The well known. कोटिमत् Possessed of edges or points. Vajrāyudha is called शतकोटि. कुलिशं Vajrāyudha. विनिवर्तितं कर्म यस्य तत् Having been relieved of its engagement. मघोनः आभरणं जातं Has become but an ornament of Indra. The suggestion is that Duṣyanta's bow has performed a task which was difficult for even Indra's Vajrāyudha to achieve.

Verse 27. इदं दक्षमरीचिसंभवं द्वन्द्वं The yonder couple of Mārīca and Aditi are the children of Marīci and Dakṣa. तत् The well known, adjectival to द्वन्द्वं. स्रष्टुः एकान्तरं Removed from Brahman by a single generation. Brahman's son was Marīci, and Marīci's son was Mārīcā, the husband. Likewise Brahman's son was Dakṣa, and Dakṣa's daughter Aditi, the wife. The first three feet of the verse set out in order three adjectival clauses qualifying द्वन्द्वं. यत् मुनयः द्वादशधा स्थितस्य

तेजसः कारणं प्राहुः. Ādityas or suns are twelve in number. Hence the Sun is a luminary that is twelvefold. Sages steeped in scriptures declare Mārīca and Aditi as the parents of Ādityas. यत् द्वन्द्वं यज्ञभागेश्वरं भुवनत्रयस्य भर्तारं सुषुवे The couple who gave birth to the lord of the three worlds, Indra, the rightful owner of all sacrificial offerings. यस्मिन् द्वन्द्वे In which couple. आत्मभुवः परोऽपि पुरुषः The person higher than even Brahman viz., Viṣṇu. भवाय आस्पदं चक्रे Fixed a resort for taking his birth. This refers to to the Upendrāvatāra of Viṣṇu. तद्द्वन्द्वमिदं is to be treated as a question by Kāku.

Page 198. अथ किं Mātali confirms the surmise of the king about the identity of the couple to whom he was introduced. वासवस्य नियोज्यः Indra's servant. प्रतिगतः रथं प्रतिरथः An opposing chariot-warrior; any rival. न विद्यते प्रतिरथः यस्य सः **अप्रतिरथः** One who has no rival to oppose. दारकेण सहिता Accompanied by my child.

Verse 28. ते भर्ता **आखण्डलसमः** आखण्डलेन समः Your husband is equal to Indra. जयन्तः प्रतिमा (उपमानं) यस्य सः **जयन्तप्रतिमः** Your son is equal to Indra's son Jayanta. अन्या आशीः न योग्या Any other benediction will be superfluous in your case. पौलोम्याः सदृशी भव May you become equal to Indra's wife. Amara :—पुलोमजा शचीन्द्राणी. The comparison with Indrāṇī suggests uninterrupted happiness and glory for a long time.

उभे कुले नन्दयतीति **उभयकुलनन्दनः**. A legitimate offspring according to Śāstras is deemed to gladden and purify both the mother's and father's lines.

Page 199. दिष्ट्या denotes joy at the union of the three viz., the faithful Śakuntalā, the valiant son and the king himself. वः समागतं The union of you three. श्रद्धा वित्तं विधिश्च इति त्रितयं Is a combination of these three. समागतं meaning समागमः. नपुंसके भावे क्तः. त्रयः अवयवाः अस्य समुदायस्येति त्रितयं, an alternative form being त्रयं.

अपूर्वः खलु वः अनुग्रहः Unique is your blessing, for it reverses the ordinary sequence between the cause and effect.

Verse 30. Flower first and then fruit. Cloud first and then rain. निमित्तात् जातं नैमित्तिक An effect. निमित्तं च नैमित्तिकं च तयोः अयं क्रमः This is the sequence between the cause and effect. तव प्रसादस्य तु पुरः संपदः First I had the union with my wife and son and then your interview.

विधातारः Creators. It may be remembered that Kaśyapa or Mārīca is considered as a Prajāpati or sub-creator. एवं प्रसीदन्ति Their favour is of such a sort. उपयम्य Indeclinable past participle of यम् with उप to marry. कस्यचित्कालस्य means कंचित्कालमतिक्रम्य. The Genitive is justifiable by शेषे षष्ठी. अपराद्धोऽस्मि कण्वस्य Here also the Genitive is justifiable on the same lines. कण्वाय or कण्वे also is permissible. युष्मत्सगोत्रस्य No genealogy is available for tracing the affinity of a common Gotra between Kaśyapa and Kaṇva. The general belief seems to be that Kaśyapa is the ancestor of Kaṇva. ऊढ Past passive participle of वह्. पूर्वं ऊढा ऊढपूर्वा.

अवगतः means अवगतवान्. गत्यर्थाकर्मकेत्यादिना कर्तरि क्तः. चित्रमिव Strange.

Verse 31. Dusyanta compares his process of recollecting Śakuntalā's marriage to a curious inference based on three stages. An elephant is such a large thing that it can hardly be ignored when he is present before the eyes. The king assumes as follows. In the first instance the elephant is ignored notwithstanding his conspicuous appearance. When the elephant passes on, the observer entertains suspicions of the elephant having been present. Then when he is absolutely gone out of sight, the observer infers the presence of the elephant by means of his footsteps placed on the ground. The king compares his own psychology to that of one indulging in the abovesaid speculation.

Page 200. संमोहः Delusion resulting in forgetfulness. शकुन्तलामादाय मेनका So it is clear that the mother Menakā took Śakuntalā from the Earth herself, not any of her attendants. दुर्वाससः शापात् refers to the curse pronounced in the verse—विचिन्तयन्ती यमनन्यमानसा. तपस्विनी Pitiable. नान्यथा Not otherwise; not wantonly. स च means शापश्च. अङ्गुलीयकदर्शनं अवसानं यस्य सः Ending with the sight of the ring. वचनीयं Scandal. अतः सखीभ्यां संदिष्टास्मि Śakuntalā now realises the significance of her friends' advice to show the king his ring if he were slow to recognize her at page 107 of the text in the IV Act.

Verse 32. शापात् भर्तरि स्मृतेः रोधेन रूक्षे सति (त्वं) प्रतिहता असि meaning आसीः When your husband was severe due to loss of memory consequent on the curse of Durvāsas, you were repudiated by him. भर्तरि अपेततमसि सति When he is relieved of darkness. तवैव प्रभुता You are the supreme dictator as already suggested by him in the verse—परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे. An analogy is set out in the second half of the verse. मलेन उपहतः प्रसादः यस्य तादृशे दर्पणतले छाया न मूर्च्छति Reflection does not appear on a mirror whose clearness is blurred by dirt. शुद्धे तु सुलभावकाशा Whereas it has free scope on a clear mirror. Cf: प्रभवति शुचिर्बिम्बोद्ग्राहे मणिर्न मृदां चयः.

Page 201. अत्र खलु means अस्यां शकुन्तलायां खलु. मे वंशप्रतिष्ठा Because Śakuntalā was the only wife of Duṣyanta who had a son. भाविनं Accusative of भाविन् Future.

Verse 33. उत्खातानां अभावः अनुत्खातं, तेन स्तिमिता गतिः यस्य तेन रथेन तीर्णजलधिः The course of Bharata's chariot will not be obstructed by ups and downs, because it will have free gait in the air. As such, with the help of such a car he will cross all the seas. Mārīca then refers to the conquest of the whole world by Bharata. सप्त द्वीपाः यस्यास्तां सप्तद्वीपां वसुधां The Earth consisting of all the seven continents—जम्बू, प्लक्ष, कुश, क्रौञ्च, शाक, शाल्मलि and पुष्कर. द्विर्गताः आपः अस्मिन्निति द्वीपः द्वीपं वा. Amara :—द्वीपोऽस्त्रियामन्तरीपम्. अप्रतिरथः सन् Remaining unrivalled among chariot-warriors; free from all opponents. पुरा जयति = जेष्यति. In juxtaposition with the

particles यावत् and पुरा a predicate takes the terminations of the Present tense in the sense of Future tense. Vide Pāṇini :—यावत्पुरानिपातयोर्लट्. The third foot of the verse refers to the genesis of his present name Sarvadamana. इह In this hermitage. सत्त्वानां प्रसभं दमनात् By the forcible subjugation, control or taming of wild animals like lions, Śarabhas etc. अयं सर्वदमनः सन् Now being called Sarvadamana, a subjugator of all. लोकस्य भरणात् By the protection of the world. बिभर्तीति भरतः. Vide Uṇādi sūtra :—भृमृदृशियजिपर्वि etc. by which the suffix अतच् is added to the root. भरत इति पुनः आख्यां यास्यति He will attain the name Bharata—Protector of the world.

Page 202. आशंसामहे We do hope everything of this boy for whom purificatory ceremonies have been performed by Your Holiness. श्रुतः विस्तरः येन सः श्रुतविस्तरः. विस्तर = वि-स्तॄ + अप्. The root स्तॄ prefixed with वि takes घञ् in the sense of any magnification, but in the sense of an elaboration of words it takes the suffix अप्. The result in the one case will be Vṛddhi, and in the other Guṇa. Example :—पटस्य विस्तारः, ग्रन्थविस्तरः. श्रुतविस्तरः is a compound on the application of the maxim :—सापेक्षत्वेऽपि गमकत्वात्समासः. Since the mother Menakā remains in Mārīca's hermitage itself the good news about Śakuntalā is known to her, and father Kaṇva alone has to be informed of the same. अतः खलु Therefore it is; since sage Kaṇva knew the curse of Durvāsas by the power of penance. नाभिक्रुद्धः He didn't

grow angry towards me. Though the root क्रुध् governs a noun in the Dative case according to Pāṇini:—क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः, the noun governed will take the Accusative case if the root is prefixed with an Upasarga:—क्रुधद्रुहोरुपसृष्टयोः कर्म. Though Śakuntalā's reunion with her husband is known to Kaṇva by the power of penance, Mārīca's idea is that etiquette requires that he should enquire of Kaṇva the same. Mārīca then deputes his pupil Gālava to go through the sky towards Kaṇva and inform him of the happy news about Śakuntalā.

Page 203. **प्रतिष्ठस्व.** The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with the preposition सं, अव, प्र or वि. Vide Pāṇini:—समवप्रविभ्यः स्थः. धीयतेऽस्यामिति धानी, राज्ञो धानी राजधानी A capital city. राजधानीं. प्रति understood. प्रतिष्ठस्व.

Verse 34. Sage Mārīca confers his blessings on King Duṣyanta that he and Indra might benefit each other for a long time to come by being of service to each other. विट् (व्यापकं) ओजः यस्य सः **बिडौजाः** An epithet of Indra. पृषोदरादित्वात्साधुः. तव प्रजासु (विषये) प्राज्या वृष्टिः यस्य सः **प्राज्यवृष्टिः** भवतु Indra being the rain-god is invoked to send plentiful showers of rain for the benefit of Duṣyanta's subjects. त्वमपि You too, addressed to Duṣyanta. वितताः यज्ञाः यस्य सः **विततयज्ञः** सन् Multiplying your Yāgas or ritualistic performances for the propitiation of the gods. स्वर्ग एषामस्तीति तथाभूतान् **स्वर्गिणः** अलं

-भावय Fully propitiate the gods. एवं अन्योन्यकृत्यैः By mutual services of this sort. युगानां शतानि, तेषां परिवर्तान् नयतं You both shall spend several cycles of centuries of Yugas. Of course this is boundless exaggeration. अन्योन्यकृत्यैः is qualified by an adjective. उभयोः लोकयोः अनुग्रहेण श्लाघनीयानि तैः The showers sent by the gods benefit this world. Why? The sacrifices made by the king benefit the gods in Heaven. Hence the services of both are commendable for yielding benefit to each other viz., to both the worlds. The idea of an exchange of services is referred to in Bhagavad Gītā thus :—देवान् भावयतानेन ते देवा भावयन्तु वः । परस्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥ Compare also :—दुदोह गां स यज्ञाय सस्याय मघवा दिवम् । संपद्विनिमयेनोभौ दधतुर्भुवनद्वयम् ॥. Raghu I—26.

शक्तिमनतिक्रम्य यथाशक्ति An Avyayībhāva compound. श्रेयसि प्रयतिष्ये I shall engage in beneficial acts. The reading श्रेयसे also is proper. वत्स किं ते भूयः प्रियमुपहरामि What further dear thing shall I offer you? In Sanskrit dramas there is a practice to put this question in the mouth of an important character towards the end of the play. अतः परमपि प्रियमस्ति Is there any other dear thing outstanding? This is to be treated as a question by the tone of interrogation or Kāku.

Page 204. *Bharatavākya* is a benedictory statement with which a play closes, and it is so called in honour of Bharata, the founder of Sanskrit dramaturgy. A play closes with a Bharatavākya as it begins with a Nāndī. Bharata also means a Naṭa, and

the Bharatavākya is the statement of an actor as an actor, not as playing the role of a character in a play.

Verse 35. This is the closing benediction of the play. It invokes blessings on lines similar to the following oft-quoted blessing—स्वस्ति प्रजाभ्यः परिपालयन्तां न्याय्येन मार्गेण महीं महीशाः. In the first foot of the verse the Actor prays for a beneficent rule on the part of kings towards their subjects. पार्थिवः (पृथिव्या ईश्वरः) is not confined to any particular king. It refers to the kings of all climes and of all times since the benediction is intended to be as general as possible and as such applicable to all kings and subjects that might have anything to do with the enactment or propagation of this drama. प्रकृतीनां हितं तस्मै प्रकृतिहिताय Let the king engage or endeavour for the benefit of his subjects. The second foot of the verse invokes a glorious sway of all scriptural learning. श्रुतं means Śāstras. श्रुतैः महतां Of men learned in Śāstras. सरस्वती The speech of such persons. महीयतां Imperative mood of मह पूजायां of the कण्ड्वादि group. May the speech of persons learned in scriptures remain glorious for ever. The reading श्रुतिमहतां in the place of श्रुतमहतां is also good. Perhaps it more clearly brings out the poet's predilections for the Vedic culture. श्रुति means Vedas. Through the mouth of the actor the poet invokes a permanent blessing on himself in the second half of the verse. परिगता शक्तिः यं सः परिगतशक्तिः One who is associated with

Śakti. शक्ति is the name of Pārvatī and fits in with Śiva, the noun qualified. The use of Śakti in this sense can be noticed conspicuously in passages like शिवः शक्त्या युक्तः etc. Or freed from personification, शक्ति means power. Hence परिगतशक्तिः A person abounding in powers; an Omnipotent one. (कण्ठे) नीलः (केशेषु जटासु) लोहितश्च नीललोहितः An epithet of Śiva, because he is blue in the neck and ruddy in the hair. Kāṭayavema gives a better explanation of नीललोहितः—वामभागे नीलः दक्षिणभागे लोहितश्च Dark in the left half and red in the right half. It is a common idea that Śiva appears in the Ardhanārīśvara form, the left half representing Umā and the right half representing Śiva himself. Kāṭayavema cites the following authority in support of his explanation. अर्धमिन्द्रमणिमेचकमर्धं प्रक्रियां वहति विद्रुमराशेः । तावकं वपुरुमासख याभ्यां मातृमन्ति पितृमन्ति जगन्ति ॥ आत्मना भवतीति आत्मभूः The self-existent. ममापि च पुनर्भवं क्षपयतु May He once for all remove my re-birth; may He put an end to my cycle of births and re-births. This is the highest ideal that a philosophically minded Hindu would aspire for. No wonder that the philosophical Kālidāsa who had reached the perfection of poesy and finds nothing left in the world worth his aspiration should pray for his own final emancipation from Saṁsāra which is tantamount to the attainment of the highest bliss within the reach of any person. क्षपयतु Imperative mood of the causal of क्षि. However, see the note of Vāmana to the contrary

as follows :—मिलिक्कबिक्षपिप्रभृतीनां धातुत्वं धातुगणस्यापरिसमाप्तेः V—ii—2. The poet's prayer for a total liberation from re-birth indicates that Śākuntala is the last of the three dramas composed by Kālidāsa.

THE END

POPULAR AXIOMS IN THE PLAY

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	अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ।	,,
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	ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ॥	७२
	विवक्षितं ह्यनुक्तमनुतापं जनयति ।	७३
	आपन्नस्य विषयवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यम् ।	,,
	बहुवल्लभा राजानः ।	७४
	अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः ।	७९
IV.	न गुणविरोधिन्याकृतिः ।	८३
	कोऽन्यो हुतवहाद्दग्धुं प्रभविष्यति ।	८४
	क इदानीमुष्णोदकेन नवमालिकां सिञ्चति ।	८५
	इष्टप्रवासजनितान्यबलाजनस्य दुःखानि नूनमतिमात्रसुदुःसहानि ॥	८८
	दिष्ट्या धूमावरुद्धदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता ।	९०
	ओदकान्तात्स्निग्धो जनोऽनुगन्तव्यः ।	१०३
	गुर्वपि विरहदुःखमाशाबन्धः साहयति ।	१०४
	भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥	१०५
	न खलु धीमतां कश्चिदविषयो नाम ।	,,
	शुश्रूषस्व गुरून् .... कुलस्याधयः ॥	,,
	अतिस्नेहः पापशङ्की ।	१०७
	अर्थो हि कन्या परकीय एव ।	११०

PROSODY

A Śloka consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य ◡ — —	भ — ◡ ◡	म — — —
र — ◡ —	ज ◡ — ◡	न ◡ ◡ ◡
त — — ◡	स ◡ ◡ —	

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

1. **आर्या** is the most prominent of Jātis, and it has been defined thus:—

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters each contain 12 Mātrās or syllabic instants, the second 18 Mātrās, and the fourth 15. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus 2 Mātrās. Example:—

Act I. Ślokas 2, 3, 12, 14, 15, 18, 21, 24, 25 & 30.
Act II. „ 1 & 8.
Act III. „ 2, 4, 5, 9, 12, 14, 15 & 19.
Act IV. „ 12, 16 & 21.
Act V. „ 11, 13, 16, 18, 21, 28 & 31.
Act VI. „ 2, 3, 7, 15, 19, 21 & 31.
Act VII. „ 22.

2. **गीति** is another kind of Jāti whose four quarters consist of 12, 18, 12 & 18 Mātrās in order. Definition:—

आर्यापूर्वार्धसमं द्वितीयमपि भवति यत्र हंसगते ।
छन्दोविदस्तदानीं गीतिंताममृतवाणि भाषन्ते ॥

Example:—III—13.

We now pass on to Vṛttas or metres regulated by gaṇas or the number and position of syllables. Vṛttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In समवृत्त metres all the four feet contain the same number of syllables. In the अर्धसमवृत्त metres the first and third quarters contain the same number of syllables, and similarly the second and fourth quarters; the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the विषमवृत्त metres all the four feet are dissimilar in size. Vide the following extract from Vṛttaratnākara:—

समसमर्धसमं वृत्तं विषमं च तथापरम् ॥
अंघ्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिताः ।
तच्छन्दःशास्त्रतत्त्वज्ञाः समं वृत्तं प्रचक्षते ॥
प्रथमांघ्रिसमो यस्य तृतीयश्चरणो भवेत् ।
द्वितीयस्तुर्यवद्वृत्तं तदर्धसममुच्यते ॥
यस्य पादचतुष्केऽपि लक्ष्म भिन्नं परस्परम् ।
तदाहुर्विषमं वृत्तं छन्दश्शास्त्रविशारदाः ॥

3. **वियोगिनी,** also called सुन्दरी, is an अर्धसमवृत्त metre with 10 syllables in each of the 1st and 3rd pādas and 11 syllables in the 2nd and 4th pādas. Definition:—विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी. The odd quarters consist of 2 सगणs, जगण and गुरु, and the even quarters consist of सगण, भगण, रगण, लघु and गुरु. Example:—II-18. VI-1. VII-1.

4. **मालभारिणी**, a variety of औपच्छन्दसिक, is an अर्धसमवृत्त metre with 11 syllables in the odd pādas and 12 syllables in the even pādas. Definition :— विषमे ससजा गुरू समे चेत् सभरा येन तु मालभारिणीयम्. The odd quarters consist of 2 सगणs, जगण and 2 गुरुs, and the even quarters consist of the gaṇas—स, भ, र and य. Example :—Act III. Verses 21 & 22. VII—20 & 21.

5. **अपरवक्त्र** is a metre with 11 syllables in each of the odd pādas and 12 syllables in the even pādas. Definition :—अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ. The odd quarters contain in order 2 नगणs, रगण, लघु and गुरु, and the even quarters नगण, 2 जगणs and रगण. Example :—Act IV–10. V—1.

6. **पुष्पिताग्रा** is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of 2 नगणs, रगण and यगण, and the even quarters consist of नगण, 2 जगणs, रगण and one guru. Example :—I—28. II—3. VI—11.

The rest of the metres that occur in this play are all Samavṛttas.

7. **अनुष्टुभ्** or the Śloka metre consisting of 8 syllables in each quarter is the most common of the Vṛttas. It has been defined thus :—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example :—

Act I. Verses 5, 6, 10, 11 & 22.
Act II. „ 13, 16 & 17.
Act III. „ 1, 17 & 20.
Act IV. „ 4 & 7.
Act V. „ 14, 24, 26 & 29.
Act VI. „ 14, 22, 23, 28 & 32.
Act VII. „ 9, 13, 14, 15, 23, 28 & 29.

8. **इन्द्रवज्रा** is a type of metre with 11 syllables in each quarter and is defined thus :—स्यादिन्द्रवज्रा ततजास्ततो गौ. It means that Indravajrā should contain in order 2 तगणs, जगण and 2 गुरुs. Example : IV—22. V—4.

9. **उपजाति** is a metre in which both Indravajrā and Upendravajrā metres combine. *Upendravajrā* is a metre with 11 syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition :—अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः. The following are illustrations of the Upajāti metre.

Act II. Verse 7.
Act V. „ 5, 20 & 25.
Act VI. „ 10, 24 & 26.
Act VII. „ 2, 5, 19 & 31.

10. **शालिनी** is a metre with 11 syllables in a quarter, its definition being—मात्तौ गौ चेच्छालिनी वेदलोकैः. It consists of मगण, 2 तगणs and 2 gurus. Example :—V—30.

11. **रथोद्धता** is a metre with 11 syllables in each quarter consisting of रगण, नगण, रगण, लघु and गुरु. Definition :—रान्नराविह रथोद्धता लगौ. Example :—Act VII verse 18.

12. **वंशस्थ** is a metre with 12 syllables in a quarter and consists of जगण, तगण, जगण and रगण. जतौ तु वंशस्थमुदीरितं जरौ. Example :

Act I. Verses 16 & 19.
Act III. „ 11.
Act IV. „ 1.
Act V. „ 12, 15 & 17.
Act VI. „ 13, 18 & 29.
Act VII. „ 10, 16 & 30.

13. **द्रुतविलम्बित** is another metre with 12 syllables in a quarter consisting of नगण, 2 भगणs and रगण. Definition :—द्रुतविलम्बितमाह नभौ भरौ. Example :—II—11. III—16. V—27. VI—8. VII—3.

14. **प्रहर्षिणी** is a metre with 13 syllables in a quarter, its definition being—म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षिणीयम्. Praharṣiṇī consists of मगण, नगण, जगण, रगण and गुरु in every quarter. Example:—Act VI. verses 27 & 30.

15. **रुचिरा** is another metre with 13 syllables in a quarter, and it has been defined thus:—जभौ सजौ गिति रुचिरा चतुर्ग्रहैः. It consists of the following:—जगण, भगण, सगण, जगण and गुरु. Example: —VII—35.

16. **वसन्ततिलका** is a metre with 14 syllables in a quarter and has been defined thus:—उक्ता वसन्ततिलका तभजा जगौ गः. It consists of तगण, भगण, 2 जगणs and 2 gurus. Example:—

Act I. Verses 8, 23 & 27.
Act II. „ 9 & 12.
Act III. „ 8, 18 & 24.
Act IV. „ 2, 3, 11, 13, 14, 15 & 20.
Act V. „ 2, 3, 6, 22 & 23.
Act VI. „ 12, 16, 20 & 25.
Act VII. „ 4, 6, 17, 25, 26 & 32.

17. **मालिनी** is a metre with 15 syllables in a quarter consisting of 2 नगणs, मगण and 2 यगणs. Definition:—ननमयययुतेयं मालिनी भोगिलोकैः. Example:—I—17. II—4. III—3. V—7, 8 & 19. VII—7 & 34.

18. **मन्दाक्रान्ता** is a metre with 17 syllables in a quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs. Definition:—मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरू चेत्. Illustrations:—I—29. II—14 & 15.

19. **शिखरिणी** is another metre with 17 syllables in a quarter. Definition:—रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी. It consists of यगण, मगण, नगण, सगण, भगण, laghu and guru. Example:—I—9 & 20, II—10, III—6, V—10, VI—9, VII—33.

20. **हरिणी** is another metre with 17 syllables in a quarter, defined thus:—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता. It consists of नगण, सगण, मगण, रगण, सगण, laghu and guru. Example:—III—10, IV—19, VII—24.

21. **शार्दूलविक्रीडित** is a metre with 19 syllables in a quarter and has been defined thus. सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustrations.

Act I.	Verses	13 & 26.
Act II.	,,	2, 5 & 6.
Act III.	,,	7 & 23.
Act IV.	,,	5, 6, 9, 17 & 18.
Act V.	,,	9.
Act VI.	,,	4, 5, 6 & 17.
Act VII.	,,	8, 11, 12 & 27.

22. **स्रग्धरा** is a metre with 21 syllables in a quarter and has been defined thus:—

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्.

It consists of the following 7 gaṇas—म, र, भ, न and 3 यगणs. Illustrations. I—1 & 7.

Madras University Questions.

Subject-matter and criticism.

1. Sketch the part played by Anasūyā and Priyaṁvadā and state the amount of culture they evince.
2. Sketch the character of Duṣyanta as depicted by the poet.
3. What are the purposes served by introducing Durvāsas, Sānumatī, Mātali, Mārīca and his hermitage? *1931 March*
4. 'In the Śākuntala there is elevation of love from the sphere of physical beauty to the eternal heaven of moral perfection.' Discuss.
5. In what respects has Kālidāsa deviated from his source in the development of his drama, the Abhijñāna Śākuntala? Discuss how far are they justifiable.
6. Refer to passages or ideas that may indicate the hand of the same artist in both Meghadūta and Śākuntala.
7. State clearly the views which Śāradvata and Śārṅgarava take of the city-life and your criticism thereon.
8. Give a short account of the state of society revealed in Śākuntala. *1931 September*
9. What is Kālidāsa's ideal of love as can be gleaned from Śākuntala?

10. What do you gather about Kālidāsa's outlook on life from his works you have studied? Have you any criticisms to offer?
11. Contrast the character of Śārṅgarava with that of Śāradvata giving illustrations wherever possible. *1932 March*
12. How does Kālidāsa improve upon the character of Duṣyanta as depicted in the Mahābhārata?
13. Indicate the striking beauties and characteristic features of the IV and V Acts of the Abhijñāna Śākuntala.
14. What purpose is served by introducing Haṁsapadikā as singing behind the scenes in the beginning of Act V of the Abhijñāna Śākuntalam?
15. कथमिदानीमात्मानं निवेदयामि? कथं वाऽऽत्मापहारं करोमि? What is the difficulty of the king here and how does he finally get over it? *1932 Sept.*
16. "Would'st thou the *young year's blossoms*
    and the *fruits of its decline*,
    And all by which the soul is charmed,
    enraptured, feasted, fed,
    Would'st thou the *Earth and Heaven* itself
    in one sole name combine?
    I name thee, *O Sakuntala!* and all at
    once is said."

    Discuss the above clearly bringing out the significance of the words italicized.

17. 'His (Kālidāsa's) women appeal more strongly to a modern reader, than his men.' Justify.
18. Which is the predominant sentiment in the Abhijñāna Śākuntala? How does Kālidāsa develop it? Contrast this with the method adopted in the Meghadūta.
19. Write short notes on :—Life in Āśramas as depicted by Kālidāsa. *1933 March*
20. Explain the significance of the title अभिज्ञानशाकुन्तलं and show what purpose is served in the development of the plot by the introduction of the element of अभिज्ञान.
21. What is Kālidāsa's conception of an ideal king?
22. Sketch briefly the character of Śakuntalā referring to specific passages and situations in the play, wherever possible. *1933 Sept.*
23. Write an essay on 'The Didactic element in Kālidāsa's works.'
24. Explain the purpose of introducing (1) Durvāsas, (2) Dhanamitra's death, (3) Mātali, (4) Sānumatī.
25. Give a short account of the state of society as revealed in the Śākuntalam.
26. What difference do you notice between the meetings of Duṣyanta and Śakuntalā in the first and last Acts? *1934 March*
27. "Duṣyanta's character gains perfection as the play advances." Discuss.

28. Explain the part played by the Vidūṣaka in the Śākuntala and contrast it with the part played by the Vidūṣaka in the Mālavikāgnimitra.

29. Give a critical estimate of Kālidāsa as a poet of nature, giving illustrations wherever possible.

30. Write short notes on उपमा कालिदासस्य. *1934 Sept.*

31. "Kālidāsa is a masterly describer of the influence which nature exercises upon the minds of lovers." Substantiate the statement with illustrations from your texts.

32. काव्येषु नाटकं रम्यं तत्र रम्यं शकुन्तला। तत्रापि च चतुर्थोऽङ्कः तत्र श्लोकचतुष्टयम्॥ Point out briefly the special merits of the IV Act that deserve the above encomium and state, with reasons for your choice, the four best verses spoken of therein.

33. Give a descriptive account of the portrait of Śakuntalā painted by Duṣyanta.

34. Write short notes on प्रवेशकः, मारीचाश्रमः. *1935 March*

35. 'Admirable as is Kālidāsa's work, it would be unjust to ignore the fact that in his dramas as in his epics, he shows no interest in the great problems of life and destiny.' Discuss.

36. From what source did Kālidāsa derive the plot of the Abhijñāna Śākuntalam? What changes has he introduced in it? How do these changes enhance the charm of the play?

37. 'In this drama (Śākuntala) Kālidāsa has extinguished the volcanic fire of tumultuous passion by means of the tears of the penitent heart.' Illustrate this with suitable references to the text. *1935 Sept.*
38. 'The introduction of Priyaṁvadā and Anasūyā invests the play of Śākuntalam with a new life and charm.' Comment on this statement.
39. Briefly indicate the probable time taken up by each Act of the Śākuntalam and the interval between the successive Acts.
40. Is the dramatist justified in making Śakuntalā suffer so much misery? *1936 March*
41. 'Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the Hindus.' Discuss with special reference to the Śākuntala and the Meghadūta.
42. Elucidate with examples Kālidāsa's conception of an ideal king.
43. Describe fully the scene of Śakuntalā's departure from the hermitage of Kaṇva. *1936 Sept.*

Translate into English :—

1.	मय्येव विस्मरण...	Act V.	Verse 23	*1932*	*March*
2.	प्रत्यादिष्टविशेषमण्डन...	VI.	,, 6	,,	*Sept.*
3.	रथेनानुत्खातस्तिमित...	VII.	,, 33	*1933*	*March*
4.	स्त्रीणामशिक्षितपटुत्व...	V.	,, 22	,,	*Sept.*

5. सिध्यन्ति कर्मसु...	Act VII.	Verse 4	*1934 Sept.*
6. अस्मान्साधु विचिन्त्य...	IV.	17	*1935 March*
7. मेदश्छेदकृशोदरं...	II.	5	,, *Sept.*
8. प्राहुर्द्वादशधा स्थितस्य...	VII.	27	*1936 March*
9. आलक्ष्यदन्तमुकुला...	VII.	17	,, *Sept.*

Annotate :—

1. रम्याणि वीक्ष्य... Act V. Verse 2 *1931 Sept.*
2. ययातेरिव शर्मिष्ठा भर्तुर्बहुमता भव ।
3. यथा गजो नेति... Act VII. Verse 31 *1933 March*
4. अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ।
5. मिथ्यैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः । ,, *Sept.*
6. विकारं खलु परमार्थतोऽज्ञात्वाऽनारम्भः प्रतीकारस्य ।
7. इदं तावदसुलभस्थानभ्रंशि शोचनीयम् । *1934 March*
8. कुतः किल स्वयमक्ष्याकुलीकृत्याश्रुकारणं पृच्छसि ।
9. प्रायः स्वं महिमानं क्षोभात्प्रतिपद्यते हि जनः । ,, *Sept.*
10. चक्रवाकवधु आमन्त्रयस्व सहचरम् । उपस्थिता रजनी ।
11. कामी स्वतां पश्यति । *1935 March*
12. दिष्ट्या धूमाकुलदृष्टेरपि यजमानस्य पावक एवाहुतिः पतिता ।
13. निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु संपदः । *1935 Sept.*
14. तेन हि ऋतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् ।
15. एवमादिभिरात्मकार्यनिर्वर्तिनीनामनृतमय-
    वाङ्मधुभिराकृष्यन्ते विषयिणः । *1936 March*
16. तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि ।
17. मया मृत्पिण्डबुद्धिना तथैव गृहीतम् । *1936 Sept.*

Explain :—

	Passage	Act	Verse	Year	Month
1.	तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु ।				
2.	कृताः शरव्यं हरिणा तवासुराः शरासनं तेषु विकृष्यतामिदम् ।			*1931*	*March*
3.	प्राहुर्द्वादशधा स्थितस्य...	Act VII	Verse 27	*1932*	*March*
4.	रम्याणि वीक्ष्य...	,, V	,, 2		
5.	एवमात्माभिप्रायसंभावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते ।			,,	*Sept.*
6.	प्राणानामनिलेन वृत्तिरुचिता...	VII	12	*1933*	*March*
7.	चित्रे निवेश्य...	II	9	,,	*Sept.*
8.	स्वप्नो नु माया नु...	VI	10		
9.	त्रिस्रोतसं वहति यो...	VII	6	*1934*	*March*
10.	औत्सुक्यमात्रमव...	V	6	,,	*Sept.*
11.	या सृष्टिः...	I	1	*1935*	*March*
12.	रम्याणि वीक्ष्य...	V	2	,,	*Sept.*
13.	इदमुपनतमेवंरूप...	V	19	*1936*	*March*
14.	पातुं न प्रथमं...	IV	9	,,	*Sept.*

Explain (comment) with reference to the context :—

1. राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ।
2. किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तेते ।
3. कुतः खलु स्वयमक्ष्याकुलीकृत्य पुनरश्रुकारणं पृच्छसि । *1931 March*
4. सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः । ,, *Sept.*
5. वयस्य यदुच्यते रन्ध्रोपनिपातिनोऽनर्था इति तदव्यभिचारि ।
6. सहजं किल यद्विनिन्दितं न हि तत्कर्म विवर्जनीयम् । *1932 March*
